

DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

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WEBER TALKS STRAIGHT FROM SHOULDER

EARL HINES' BAND SPLIT AS SIX MEN LEAVE

Chicago, Ill.—Six of Earl "Father" Hines' bandmen packed their horns and left the colored piano-pounders' outfit last month. "Personal reasons" was the only explanation given as to the break with the man they had worked with for years.

The ace musikers who walked out are Darnell Howard, sax; Omar Simeon, sax and clarinet; Walter Fuller, cornet; James "Trummie" Young, trombone; Wallace Bishop, drum; and Lawrence Dixon, banjo. Howard and Fuller have joined Horace Henderson, while Simeon has joined Benny Goodman as an arranger and may be a fifth member in Benny's now famous Quartet.

Hines immediately reorganized and his new set-up consists of Ida James, vocalist; Leon Washington, Willie Randall, Leroy Harris, saxophones; Leon Scott, George Dix, Ray Nance, trumpets; Louis Taylor, Edward Fant, Ken Stewart, trombones; Oliver Coleman, drums; Quin Wilson, bass; Hurley Ramen, guitar; and Earl Hines at the keyboard. The new band left Aug. 12 for a 7-week tour of the midwest.

Both Hines and his manager Ed Fox said they expected the upheaval.

"Listen to Reason Or Strike Will Be Called!"

"Either we meet to talk over this situation or a nation-wide musicians' strike will be called." Thus, on Aug. 14th spoke Joe Weber, dynamic and militant head of the American Federation of Musicians when he "invited" representatives of radio, cinema, and record companies to discuss with him and the officials of the AFM the unlicensed broadcasting of records by radio stations.

With over 11,000 musicians out of work and many more suffering intermittent lay-offs because the promiscuous broadcasting of records, transcriptions, etc., makes their continuous employment unnecessary, Weber chose this as the time to bring the issue to a head.

Before Weber issued his ultimatum after the "closed sessions" at the recent AFM convention, he gave a special committee 30 days to prepare a campaign which he optimistically expected would settle the broadcasters' problem inside of four or five days.

Union Demands
Union demands were few but far-reaching: Every broadcasting studio making use of records would have to keep an acceptable number of union musicians on the pay roll; no station could transmit music to another unless the latter also employed musicians; every station must be licensed by the AFM and use similarly licensed records. Transcriptions and canned music must be announced as such before broadcast.

Broadcasters during the ensuing week of debate gave in on most points but the main bone of contention was the clause touching transmission of stations not employing musicians. This was Weber's most crucial demand and the one to which the radio execs objected most vigorously.

Failing to arrive at a compromise and in view of the threat of Weber to effect a general strike if the broadcasters refused, radio officials have obtained additional time to deliberate.

Tommy Dorsey's Sax Cats

SEE STORY ON PAGE 10



Freddy Stulce

Skeets Herferth

Plaster Falls As Gorgeous Dames Stomp Wildly In "Big Apple" Dance

"Down in South Carolina" there is such a thing as too much of anything and this big apple nearly got out of bounds the other night at one of the dances where Jack Wardlaw and his orchestra were playing in the mountains. By the way, this big apple is the new dance craze that is sweeping the nation. It originated in Columbia, South Carolina, home of Jack Wardlaw's orchestra, at a negro night club, and is a combination of a country square dance, a trucking contest, a Paul Jones, and the Harlem strut plus any original dance steps that the participants seem to get in the mood for.

The fun began at this particular dance when Jack Wardlaw and band swung out on the new dance hit composed by Bobby Graham and Jack Wardlaw, the "Big Apple Stomp." From that minute on till closing there was big apple after

big apple, even baked apple and bad apple. The huge crowd, besides shouting every minute at the top of their lungs (this part is called praising Allah), started clapping out of tempo and stamping their feet. Wib Glover, who handles the drums for Jack, began to get grey hairs right on the band stand. Imagine five hundred people all shouting and clapping and stamping and one lone drummer trying to hear himself play. Pretty soon the band ceased playing and the big apple dance continued, carried on by the worked-up emotions and stomping of the multitude. Beautiful girls in gorgeous evening dresses were going to town out there in a wilder orgy than the feasts of Bacchus. Shortly after this the plaster started falling off the walls, but that had no effect whatsoever on the dancers, the participants of this weird ritual, "The Big Apple," continuing on and on.

Ridicules Idea That Musicians "Don't Dare Open Their Mouths"

"Down Beat Editorials Well Written" He Comments, "And I Have No Objection to Them Because They Are Fairly Presented"

New York, N. Y.—In a straight from the shoulder answer to recent articles and editorials in DOWN BEAT, Joseph N. Weber, president of the American Federation of Musicians, denied that he is an American Hitler as has been stated by many Federation members.

Mr. Weber ridiculed the idea, frequently voiced by union musicians, that the 125,000 members of the A. F. of M. do not "dare open their mouths" in protest against alleged unjust fines and reprisals.

Obviously still suffering pain from the effects of a broken elbow sustained in a recent bathroom fall, President Weber received a representative of DOWN BEAT in his 41st floor, simply furnished, Broadway office and for a solid hour gave an interview almost unparalleled in its candor. Every question, put by the DOWN BEAT representative, was answered fully and frankly.

Answers Boake Carter's Criticism To Boake Carter's widely pub-

licized criticism of the so-called \$250,000 pension voted by the A. F. of M. to him, Mr. Weber made the following statement:

"In the first place, no such pension was voted. What was done at the convention was to vote the income from \$250,000 in low interest bearing Liberty Bonds now in the treasury of the Federation until my death. Such interests will not exceed the sum of approximately \$5,000 a year. Furthermore, in case I still remain in office as president, such sum of interest will be deducted from my salary."

It is interesting to note, in this connection, that Mr. Carter wrote to Mr. Weber acknowledging that his first statement regarding the pension was in error, and that the \$250,000 mentioned was not to be set up in the form of a trust fund, but disbursed as above stated.

Average Salary for 38 Years \$7,500
And to the repeated criticisms of the \$20,000 annual salary he draws as president of the A. F. of M., Mr. Weber called attention to the fact that during his thirty-eight years as Federation president his average salary has approximated \$7,500 per year for the simple reason that, in his early days of his tenure of office, he drew as low as \$360 per annum.

"I have been president of the Federation for thirty-eight long years," said Mr. Weber, "and no man who knows me can say that I have ever, during that time, countenanced or condoned oppressive measures against members of the A. F. of M. Every single member of the Federation has the right of appeal against what he may consider an unjust action on the part of the officials of his local union. And I may further say," continued President Weber, "that the record of appeals during my term of office shows a very fair average of awards in favor of the appealing member."

"There Must Be Discipline"

Mr. Weber stated frankly that, as in every large organization, there must be discipline, but that in the exercise of such disciplinary powers the Federation's basic laws provided for the fullest exercise of right to appeal under circumstances which would afford the appealing member a fair hearing.

That there have been minor instances of oppression and chiseling on the part of local union officials, Mr. Weber did not deny, but he made one point clear—that in every such instance where proof was offered quick disciplinary action had

(Modulate to page 8)

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Chicago Bookers Sue Martha Raye for Plenty

Chicago, Ill. — Martha Raye, who rolled up a \$75,000 gross at the Chicago Theatre here, was sued for breach of contract last month. Sligh & Terrell Agency, through attorney Oscar Jordan, are demanding five per cent of her earnings since Nov., 1935. The agency contends that the cavern-mouthed comedienne, booked by them into the Morrison Hotel two years ago where she was first discovered, made an oral contract with them.

Martha's engagement at the Chicago was the third largest in the theater's history, only Sally Rand and Veloz and Yolanda topping it.

They Get Down To Business

SEE STORY ON PAGE 3



A picture of a regular meeting conducted by Mitchell Ayres and his Fashions in Music, Inc. Seated, Left to Right: Ernie Diven, 3rd alto, arranger and copyist; George Cuomo, guitar and arranger; Harry Terrill, 1st alto, Treasurer; Mitchell Ayres, President, violin; Aaron Goldmark, Secretary and member of Music Committee; Joe Dale drummer; Phil Zolkind, tenor sax, Satorial Judge; Jimmy Milazzo, 1st trumpet. Standing Left to Right: Harry Sulkin, bass, Vice-President, and Financial Secretary; Jack Koven, 2nd trumpet and Sergeant-at-arms; John D'Agostino, trombone and Finance Committee; Ludwig Flato, piano and Music Committee.

New Laws "Hog-Tie" Song Writers - - - ASCAP Threatened

Powerful Users of Music Try To Break Up Composers' Society

There is turmoil in Melody Lane.

America's song writers seethe at "snipe" legislation. The topic of discussion at Lindy's in New York and Hugo's in Hollywood centers around the fate of music in America, if the canners of music have their way. It revolves around the question of unionization of song writers. It touches on shackling laws in Montana, Washington, Nebraska and Florida which hog-tie the writers. The tunesmiths worry over the fate of ASCAP, if opposing forces prove too powerful.

For twenty-three years, the American Society of Composers, Authors and Publishers, familiarly known as ASCAP, has followed the precepts of its founders, Victor Herbert and others, and stood steadfast for the right of the creators of music to be paid for their efforts by those who use their music for profit in commercial establishments.

The chaos that existed prior to 1914, when no individual composer or author could hope, not only to prevent infringement, but even to discover in what parts of the country his works were infringed, is in danger of being restored. The life blood of the broadcasters is music, as vital to their operations as electricity. The public contributes seven hundred million dollars per year to radio by its purchase of receiving sets; advertisers spend one hundred million dollars a year for time on the air. Another forty million dollars is spent by stations for parts and new equipment. Of all this vast income, the song writers get a mere three million dollars a year to compensate for the use by the broadcasters of all their works. This use takes up eight-six per cent of the broadcasters' time.

Powerful Users of Music Try to Break Up ASCAP

These and other powerful users of music through their gigantic and politically powerful organizations are now endeavoring to break up ASCAP, the sole agency that stands between the individual composer and author and the would-be despoiler of his property. Not since the creation of ASCAP has there been any indigent song writer or his or her dependent. The Society is dedicated to the principle that "no man or woman in the United States who writes successful music, nor anyone dependent upon them, shall ever want." The days when a man like Stephen Foster who enriched American music immeasurably could be found dying with a paltry 38c in his pocket, 35c of which was in "shin-

Shortage of Songs Looms As Pubs & Writers Fight

New York, N. Y.—A scarcity of fall tunes, together with a revival of standards, looms as the fight between music publishers and the Songwriters' Protective Association continues. The point on which they are deadlocked now is SPA's desire for bigger synchronization and transcription rights. Stalemate having been reached, tunesmiths and pubs are each sitting back, waiting for the other to make the next move.

Normally, tunes slated for fall would be bought now, but the songwriters aren't submitting. Although the problem would be acute if no agreement is reached soon, the situation may result in the possibility mentioned—a scarcity of new numbers and the resulting revival of standards.

With pubs facing a shortage of material, the result would also mean concentration on a few numbers in order to build up available stuff to the limit.

NEGROS ASK THEATRES TO EMPLOY MUSICIANS

Chicago, Ill.—A petition is now being circulated on Chicago's South Side which asks that theatre managers again feature orchestras. Backed by the AFM's Local 208, 10,000 signatures have already been obtained. The drive is being led by Jack Jackson, and The Chicago Defender is also supporting the movement. The musicians concerned hope to double the number of signatures, and then present their results to theatre managers, in the hope of getting action from them.

plasters," are over, unless the commercial users of music have their way. Mozart was buried in a pauper's grave. Schubert's battle against poverty was unending and unavailing. Ethelbert Nevin saw no money from the use of his works. It took a court order to compel the users of his music to compensate his widow.

"The strongest bulwark between the American composer of today and a fate such as Foster's, is the American Society of Composers, Authors and Publishers," a writer stated recently. "Because it is attempting to protect its members, it has been and is being continually and selfishly attacked, hounded and vilified by powerful interests, intent on its destruction, that some day may be contributing towards memorials for some of the Society's members when (Modulate to page 12)

'NAPA' BLASTS 'ASRA' SAYS PROTEST IS DEATH RATTLE

New York, N. Y.—Both performers' rights groups last month told each other off with no punches pulled. American Society of Recording Artists blasted the National Association of Performing Artists as a minority group setting itself up as representing recording artists, while the Waring-dominated NAPA assailed the other as a "private business corporation holding contracts with a limited number of so-called members who do not constitute the stockholders and management."

Squabble started when ASRA discovered that Waring had called a conference of band leaders about the recording situation. Whereupon ASRA Executive Secretary Arthur Levey declared his group, first in the field, would "fight any move for monopoly by a minority group that did not represent every branch of the industry in its membership." He accused Waring of trying to grab control of the recording situation through his membership in the AFM.

"Tail Wagging the Dog" Rebuttal came quickly from NAPA's general counsel, Maurice J. Spieser, who declared that his organization included hundreds of performing artists who were not tied up with the AFM. Dual interests of members of both groups, he said, were not in conflict. "It is absurd that NAPA is furthering the ends of a fraction of its membership through the activities of AFM on behalf of more than 125,000 musicians."



Fred Waring

It is the old cry of the tail wagging the dog."

Speiser disposed of the "monopoly" accusation, saying that if musicians as a group get any benefit from AFM's new regulations, widespread advantages will ease national unemployment troubles. "ASRA," he continued, "is a private business corporation. . . . NAPA is not a corporation, has no stockholders, paid employees, or overhead. Perhaps ASRA's death rattle may now be comprehended."

ASRA to Reorganize On the heels of this blast came the news that ASRA, reorganizing at the next meeting of its board of directors, would dissolve the corporation, do away with the point system of collection, revert to the collection and disbursement system now in use by ASCAP. An extensive membership drive covering the continent is also planned.

Inquire of your local music dealer when you want an extra copy of DOWN BEAT.

If "Hot Lips" Don't Get 'Em . . . Try This!



Here's a kick for Joe Public and if "Sugar Blues" or "Hot Lips" don't get 'em try this. It stole the parade during an American Legion Convention in Sioux Falls, S. D., July 26. Shot taken with an Argus camera at F-4.5 with 1/200 second exposure by Niles Running.

20,000 Jam To Hear Gershwin Memorial Concert In N. Y.

New York, N. Y.—The attendance record George Gershwin set when he was alive was broken Monday, August 9, when over 20,000 people paid homage to him at the Lewisohn Stadium Memorial Concert. Greatest

crowd ever to pack New York's famed bowl exceeded by 3,000 the mark set by the late composer-pianist when he appeared there several seasons ago.

Symphony lovers and others who were lured by the magic promise of the Gershwin name sat through a performance which displayed once again the astonishing artistic versatility of America's Modern Music Man Number One. Artists on the bill included Ferdie Grofe, Alexander Smallens, Anne Brown, Todd Duncan, Ruby Elzy, Harry Kaufman, the Eve Jesse Choir, men of the New York Philharmonic Orchestra, and Ethel Merman.

Of several disappointments on the bill, outstanding was Miss Merman. Obviously nervous and awed by unfamiliar surroundings, she failed to swing out in the manner to which we have become accustomed to hear her, due possibly to the inadequate backing she received from the Philharmonic Orch.

Comprising the committee of sponsors for the program were Irving Berlin, Gene Buck, Walter Damrosch, Leopold Godowsky, Jerome Kern, Sigmund Romberg, and Deems Taylor.

NON-UNION CAFES FALL IN LINE IN PHILLY

Philadelphia, Pa. — Non-union cafes here have been falling in line readily since Local 77 started a picket drive early last month. Former non-union niteries included the College Inn, Bombay Gardens, Lexington Grill, Broad Street Rathskeller, Old Fireside Club, Maggie's Cafe, Hogan's Grill, Arrow Cafe, and 20th Century Tavern. Except for the 20th Century, these spots call for a scale of under \$30 per, coming under Class C rating.

Philly fifers taxed themselves 2 per cent last fall to back a drive for flesh in the theatres. Levy was continued by another recent ballot.

You can help DOWN BEAT along the road to success by giving us a line.

STOKOWSKI HEARS ELLINGTON CONDUCT

Leopold Stokowski recently visited the Cotton Club in New York, singly and unannounced. He watched the floor show from a box, then requested Duke Ellington to join him there.

"I have always wanted to meet you—and to hear you conduct your own compositions," he told Ellington.

The next half hour of music, although it simultaneously provided dance tempos for the patrons on the floor, practically was a private concert for the great conductor, with the boys in the band playing Duke's compositions as they never had played them before.

Stokowski said he was delighted, and in a spirit of reciprocity invited Ellington to be his personal guest at Carnegie Hall the following evening.

There Duke occupied a box and listened to a concert conducted by Stokowski, a contemporary maestro with whom he had discovered a common musical bond, though their respective talents are not popularly supposed to lie in the same direction.

Later, at supper in the Stokowski apartment, the host learned that Ellington makes most of his own arrangements.

"That seems a good idea," mused the white maestro, "I believe I'll have to start doing that myself!"

Chicago Musicians Can Only Work Six Days

Chicago, Ill.—Latest edict handed down by Chicago Musicchief James C. Petrillo is to the effect that starting Sept. 6 (Labor Day) musicians in hotels, cafes, ballrooms, and niteries will work only six days a week.

The ruling has been in effect in local theatres for some time, with a new set of pit musicians working every seventh week, rather than one day each week. Probably future policy of night spots will be to substitute one or two men in the band every day throughout the week, instead of switching to another complete band each seventh week.

\$8,000,000 Strike Ends In Frisco After 29 Days

San Francisco, Cal.—Hotels opened in San Francisco last month and musicians went back to work. The longest hotel strike on record, which lasted 89 days and cost \$8,000,000, tied up 19 big hostels. Class A houses reported business back to normal within a few days, with several changes on the band front.

Nick Stuart went back to the Mark Hopkins bandstand, taking a Mutual-Don Lee wire over KFRC instead of the usual NBC. Paul Pendarvis continued his stay at the Rose Room Bowl of the Palace where he had been before the strike, with a switch to CBS the only change. Roger Burke was the first to start, opening in the Persian Room of the Sir Francis Drake over KFRC lines.

Joe Reichman is reported scheduled for the now musician-less Fairmont this month, to be followed by Henry King in October. Reichman was doing duty when the spot closed.

CHASE TO ENGLAND

New York, N. Y.—Frank Chase, well-known New York saxophonist and teacher, will leave soon for a two month's sojourn in England.

Chase has been engaged to work in conjunction with a well-known English band instrument house, in return for what is said to be a record-breaking fee. Chase will teach his system of saxophone playing to English professionals.

Mr. Chase, who jut recently returned from a vacation in California, has been heard on many of America's finest air shows, and is at present playing a number of the better programs.

Ayers Particular As Hell About Arrangements -- "No Distortion"

Background of Band Same as Symphony

By Mitchell Ayres

The following is a description of the inner workings of the organization which almost every other similar order has been reticent to publicize and exploit. However, we feel that the readers of Down Beat might be interested in some of the details which have come under our notice.

We have two arrangers both who have distinguishing qualities in their work. The first is Nat Van Cleave who seems to have discovered the secret of making a few men sound like dozens in the marvelous harmonies he employs and the voicings he uses in any given phrase. The second is Evan Young who has more or less become the permanent arranger for our band. His conceptions are indeed individual. The arrangements and music committee which accepts or rejects any arrangement takes the following into consideration before passing judgment.

1. The idea of the introduction must not be too long and must familiarize the dancer with the tempo of the tune to be played.

2. The first chorus must contain original ideas and variations of background. These backgrounds must be voiced so that the melodic outline is clearly defined and distinguishable. An arrangement of three-chorus length must have three different moods portrayed in them. Monotony is the biggest enemy to a listening ear, and contrast is the keynote upon which the musical elements of our band is built.

3. The arrangement (by Van Cleave) often has chords of the two and three tonic variety and while the effect of these chords is a much desired one it is their complex formation which is simplified in the final instance. That is to say, constant inversions of chord-voicings make possible the two tonic chord. The tenor sax becomes a complement to the trombone, the third alto a complement to the second trumpet, the baritone a complement to the tenor and the alto a complement to the entire brass, and the trombone the fourth voice to the saxes, with violas playing the passing tones. Here again in the execution of violas with clarinets (when they are written as a complementary voice) in any given passage or phrase, the vibrato of the clarinets must be copied by the violas so that the even tenor of the phrase will be maintained.

4. When the arrangement has been brought in and rehearsed the music committee holds many impromptu meetings with the various leaders of the sections to ascertain the following points:

- The notes which do not "lie" in the fingers;
- The phrases which are technically impractical;
- The harmonies which are awkward;
- The fullness of the harmonies employed;
- The phrasings which are so important in our band.

The background and training of the band is much the same as that of a small symphony. The same care is taken in technical execution with phrases, tone, color, tempo, shadings and dynamics. Dance music has become a fine art with such writers as Gershwin, Kern, Porter, Rogers and Hart, Warren, Gordon and Revel, Young, Berlin and many others contributing the material, the standard of the music has become very high. The metamorphosis of dance bands has been very fast coming. From the helter-skelter blare of the first Dixieland bands to the finesse of Kostelanetz and the commercialism of the art of dance music the change of tempos and the stylists who have gained their place in the musical sun is a very far cry, and yet the speed with which the art has been developed is amazing in view of the short time it has taken to cover all these developments.

Our musical creed has been: "When there is a tango to be played, let it be played in true tango-fashion, with all the frills and characteristic twists and turns innate in the music of a tango." When there is a waltz to be played, let it be played with an eye and ear toward beauty of expression, simplicity of design and breadth of tone. When there is a rumba to be played, let it be played in the spirit so familiar to the term. When there is a classic to be played let it not be DISTORTED by too many foreign rhythms and tempos; let the classic be played

as one, with a fine attention to detail and expression (it seems difficult to improve upon the compositions of Rubenstein and Liszt, and yet we have numerous examples of things like that which are lacking in good taste as much as a swing version of "Ave Maria" would be). It is this very habit of TRYING TO BE DIFFERENT which defeats itself. When the band is swinging—let's swing, in our own sophisticated manner, with a caution against blaring and force. In short let every phase of music be played WITH EASE. Then indeed we will have accomplished and attained a right to the title—"FASHIONS IN MUSIC."

Death Trades With Him



Eddie Duchin

Eddie Duchin and his wife, Marjorie Oelrichs, were parted by death Aug. 3. Mrs. Duchin passed away giving birth to an 8-lb. baby boy.

CIO "Scare" Vanishes As Local 10 Takes Over 400 AMU Musicians

But Secy. Kozakewicz Is Left Out in Cold

Chicago, Ill. — Four hundred musicians entered the Chicago Federation of Musicians last month when a merger was finally effected with the American Musicians Union. Accepting James C. Petrillo's offer, the vote was unanimous for dissolution of the AMU. Amalgamation went into effect Sept. 1.

About one-fourth of the new members went in as an economy measure, joining AMU just before it broke up. Swept along by the merger move, they entered the CFM at a ninety buck saving, the AMU fee being ten as compared to CFM's \$100. The Chicago outfits' books were closed to new members at this time for another five years.

The merger had been delayed because Petrillo objected to the presence of Max E. Kozakewicz, AMU sec'y. With Kozakewicz, principal bone of contention, out to enter private business, all execs will be taken in, Joseph Hruby, AMU chief, probably on the CFM staff.

Only organized bunch of Chicago musicians now outside the CFM is a small Negro group on the South side, and even this is affiliated with the Petrillo forces. An attempt on the part of some former AMU men to reorganize an Amalgamated Musicians Union has been rumored, but no action has yet been seen.

"DUKE" MAY MAKE ALL-COLORED MOTION PICTURE

Duke Ellington and his famous orchestra may go to England to make a motion picture, if negotiations now being conducted by his personal representative, Irving Mills, with a British group headed by Alexander Korda, the director, are brought to a satisfactory conclusion.

The picture, which will have an all-colored cast, has been written with a score by Ellington himself, and talent for the cast is being contacted by Mills. Production probably would be started in the studio abroad in November.

Joe Doaks... HE KNOWS EVERYTHING —

OH YEAH-H-H?

He's the kind who thinks that all makes of band instruments are about the same... (that he can play just as well on one as another... and that there really hasn't been enough change or improvement in instruments to bother about since he bought his last horn a few years ago anyhow... and so on. Oh yeah-h-h? We all know him. He's a great fellow, a good musician, and an asset to any band. But—boy oh boy, what an eye-opener he'll get when he tries one of the new Martins... a sure cure for the fellow inclined to be skeptical, who thinks all this talk about new and highly perfected models is a lot of ballyhoo.

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LOPEZ TO TEACH JAZZ AT N. Y. UNIV.

New York, N. Y.—Prof. Alfred M. Greenfield, Administrative Chairman of Music of the University Heights Center of New York University, today announced details of the university's inclusion of jazz and that Orchestra Leader Vincent Lopez has been invited as guest lecturer.

"I feel," said Prof. Greenfield, "that it is just as much the function of the modern university to teach the origin of modern American music as it is to offer instruction in the classical forms and origins. While an element of entertainment will undoubtedly attend Mr. Lopez' lectures, no attempt will be made to feature the 'show angle.' Instead these lectures are to form a serious part of our general music survey course."

"There is a natural formula for popular music," said Lopez, "same as there is in a chemical invention. This 'jazz formula' deals directly with the actions and reactions of the youth. Since jazz has a strong effect upon the emotions, I have long felt that an educational attention and direction should be given to this form of music."

Mr. Lopez, in explaining how he intended to launch his jazz formula, said:

"My first step will be to press into service several members of my orchestra. They will demonstrate the proper use of the various instruments that produce jazz. I will demonstrate on the piano and intersperse each demonstration with analytical remarks. Through this medium of expression the student will familiarize himself with the construction of the various forms of jazz. He will become sensitized to the vibrations of the good in jazz."

A "G" Woman



G-whiz, fellas, here's a gorgeous gal with G string n'everthin' and we can't find her pedigree. Fiddlers take note, no fiddlin' or scrapin' here.

A New Wrinkle Is Serenading Senators

Philadelphia, Pa. — Serenading your love is something old, but serenading your congressman is a new wrinkle. Anyway, that's what local musicians are doing in an effort to have needy tooters returned to WPA rolls.

A symphonic band of 60, composed of men from the Philadelphia and New York locals, last month gave a concert in Lincoln Park. The impression being favorable and applause being generous, several congressmen told the unions that they would support the Schwellenbach-Allen bill to reinstate dismissed musicians on WPA.

Musicians, Their Wives, "Etc.," Frolic & Fish On Nation's Beaches



Blanche Cohen, Rockwell O'Keefe talent scout, is seen above reaching for a star.



Chet Brownagle, Elmer Novak and Mickey Cherep, Florida band leaders, bake their skin, swim and fish in the summer Florida sun at Miami Beach. Cherep looks over a fine catch.



Mickey Cherep displays proudly a Tarpon, Barracuda, and Jewfish at Boca Chico, Key West, Florida.

Choice Chunks of Chatter From the Chowder Front

By the Last of the Moe Egan

New York, N. Y.—By the time this edition hits the streets, or whatever it hits before it reaches the readers, each customer who enters the Lexington Hotel will be given a lei . . . This Hawaiian idea and Andy Iona's band have been without doubt the biggest summer attraction in New York grill room circles . . . Meymo Holt, Andy's native dancer, is cute, too!

Frank Froeba, who used to tickle out swing ivories in the Onyx and now at the Eighteen Club, starts recording with his own twelve-piece band for Decca . . . Martin (WNEW) Block staged a battle-of-music with records between Benny Goodman and Tommy Dorsey, bringing the thing on by saying Tommy challenged Benny to a battle. Which is bunk because Tommy claims he didn't say any such thing and blew off the handle plenty when he heard about it—but it was too late to stop the battle . . . Bob Bach, one of the Downbeat cats, is sporting Peg La Centra's lipstick on the lapel of his white linen suit . . . Freddie Feldkamp, editor of the snappy magazine For Men Only, is a brother of Elmer Feldkamp, who warbles with Freddie Martin's ork . . . Bill McCune, Hotel Bossert maestro, and Dorothy Howe, canary with Phil Napoleon's crew, are yes and no.

Shirley Lloyd has been doing the town with everybody BUT Alfred Cerf, her sweetie peach of last winter . . . Charlie Barnett, laying off for six weeks, says he's doing it to break his contract with Consolidated . . . And that red Chrysler touring car of his is the envy of every chocolate coated cat on Fifty Second Street . . . Frank Newton leaving the Spirits of Rhythm in favor of a new nineteen-year-old find of John Kirby's . . . Onyx Club again opened on Sunday nights and here's hoping we get some of those jam sessions like the one they had every Sabbath last year . . . Gus Mayhew and Mel Meyer, gorgiss little blonde model, are goin' steady, as we kids say . . . And Nye's vocalist, Doug Newman has a terrific yen for Louise Adams, Boston sassiest gal . . . Edythe Wright, the canary, and Paul Stewart, the announcer, always wind up in heavy discussions when they meet at the bar of the Onyx which means the Raleigh program must be quite a success . . . When you radio guys get a message to call Miss Pugh in the radio dept at Benton and Bowles, and then get another to call Miss Pugh about another radio matter at J. Walter Thompson, don't blame it on the liquor you've had. It just happens two sisters are holding similar jobs.

King Sisters Leave Heidt

Alyce King breaking away from Horace Heidt's band and from her three sisters, which means she can hold hands longer in New York with Trumpeter Harry Johnson of Ossie Nelson's crew . . . And Yvonne King's heart trouble, Sidney Mears of the triple tonguing Mears', has given in his notice to Heidt—but not to the Little King . . . New Yorkers receiving post card from Alaska signed by Casa Loma boys (Modulate to page 12)

Inquire of your local music dealer when you want an extra copy of DOWN BEAT.



Alice King, formerly with Horace Heidt, suns herself at Elbo Beach, Bermuda.



Edythe Wright, Tommy Dorsey's charming vocalist, snaps Pee Wee Irwin, Tommy's first trumpeter, and his wife on the beach at Atlantic City.

GEO. OLSEN SHOOT BANKROLL ON NEW CAFE

New York, N. Y.—With the opening of the magnificent new International Cafe on or about September 1, Broadway will be the scene of one of the greatest night club battles in history.

George Olsen, Joe Moss and Lou Brecker are financing the International and are shooting the bank roll on it from every angle. Occupying the second floor of the block from Forty-fourth to Forty-fifth streets on Broadway, directly across from the Hotel Astor, the new International Cafe will accommodate approximately 1,000 guests in the main semi-circular and terraced dining room. In the spacious lounges and smaller cocktail rooms another thousand can be taken care of without crowding.

Three orchestras, George Olsen's, Basil Fomeen, and Yascha Bunchuk, will supply the music and in a sidewalk interview George Olsen said that it would be the policy of his new spot to provide the very finest orchestras—nothing will be too good for International Cafe.

With the French Casino open and the Cotton Club set to open early this month the battle will be on. At the Casino will be Lou Breese and Russ Morgan and at the tremendously successful Cotton Club, Cab Calloway will hold forth.

All this is in addition to the Hollywood with Mitchell Ayres his band and a splendid N. T. G. floor show, and the Paradise with Jay Freeman and a new floor show.

At the International, there will be a super-gorgeous stage show (there is no floor at this new spot) with most of the performers imported from Paris and staged by Sandrini.

SANDERS TO LEAVE BLACKHAWK

The Ole Left Hand, Joe Sanders, will leave the old homestead Sept. 30 for an eleven-day fishing trip to the Ozarks. Rex Downing and Ye Olde Editor will accompany Joe on the trip.

Radio stations have until Sept. 15 to meet AFM demands or effect a compromise.



Selmer executives throw a party at Benton Harbor, Mich. In front, Joe Grollmund raps Glenn Burrs for the rotten position he gave them last year. Left to right are Bill McKean, Manor Wirt, Jack Feddersen, Mrs. Leo Cooper, Leo Cooper, Mrs. Eric Brand, Louise Rauhe and Maurice Selmer of Paris, France.

Musician Rescues Drowning Boy

Yarmouth Beach, Can. — Crowds of holiday-makers on Yarmouth Beach this afternoon saw a musician rescue a small boy from the sea as the tide swept him under Britannia Pier.

The boy lost his balance when bathing and the strong tide carried him out to sea and under the pier. Ken Murdie, the Canadian trumpeter in Benny Loban's Band on the Britannia Pier, who was on the beach, immediately plunged in and rescued the boy.

Murdie told our reporter that he saw a boy's hand thrashing the water. "I immediately went in and swam to him," he said. "He caught hold of my neck and dragged me under, I thought I was gone then, but we came up again, and I grabbed the piles of the pier. Then a man waded out with a rope and pulled the boy to the beach."

"The boy was shouting in my ear, 'I am drowning, I am drowning.'"

Murdie's hands, arms, and legs were cut on the piles, but he said he would take his place in the band this afternoon.

The boy was soon revived on the beach.



Evelyn, star violinist, and Gypsy, 1st saxophonist with Phil Spitalny's ork., wade incognito in New York's hoity-toity Central Park. They also play on the Hour of Charm program.

JACKSON'S RED ONIONS

Ellis Schooner of Hartville, Ohio just found a Champion platter of "West End Blues" by Smoke Jackson and his Red Onions. King Oliver used the Red Onion name on Genett. Schooner says, "One half of the disc is curled up like the front of a ski. What can I do?" They say you can press them straight by steam between two plates, but it also flattens the grooves.

A Plain Statement of Facts about Saxophones

SELMERS Predominate in all these Sax Sections

(List incomplete due to impossibility
of keeping in constant touch
with all orchestras.)

GUS ARNHEIM	JOHNNY JOHNSON
MITCHELL AYRES	MERLE JOHNSTON
BILLY BAER	QUARTET
HUGH BARRETT	ANDRE KOSTELANETZ
LEON BELASCO	KAY KYSER
BUNNY BERIGAN	TED LEWIS
BERT BLOCK	ENOCH LIGHT
NAT BRANDYWYNNE	LITTLE JACK LITTLE
LOU BREESE	VINCENT LOPEZ
LOU BRING	MICHIGAN THEATRE,
CASA LOMA	DETROIT
FRANK CHASE	BENNY MEROFF
SEXTET	LEON MOJICA
CHICAGO THEATRE	RUSS MORGAN
JOLLY COBURN	PHIL NAPOLEON
JESSE CRAWFORD	OSZIE NELSON
HUDSON DE LANGE	RUBY NEWMAN
JACK DENNY	RED NICHOLS
EMERY DEUTSCH	RAY NOBLE
AL DONAHUE	RED NORVO
JIMMY DORSEY	RAY PEARL
TOMMY DORSEY	LEO REISMAN
EDDIE DUCHIN	RADIO CITY MUSIC
EDDIE FITZPATRICK, Jr.	HALL, N. Y.
LARRY FUNK	SANDY SCHELL
HENRY GENDRON	DICK STABLE
GEORGE HAMILTON	U. S. MARINE BAND
HORACE HEIDT	RUDY VALLEE
PHIL HARRIS	PAUL WHITEMAN
ANDY JACOBSON	JULIAN WOODWORTH
ARNOLD JOHNSON	STERLING YOUNG

Radio Network Staff Sections
National Broadcasting Company
New York, Chicago, San Francisco
Columbia Broadcasting System
New York and Chicago
Mutual Broadcasting System
New York

Selmer

ELKHART, INDIANA

Somewhere among the welter of confusing saxophone advertising claims there are certain fundamental truths, recognized by the bulk of the profession. Naturally, every conscientious maker has the right to believe that his own instrument is best. The player who is buying an instrument, however, wants facts, not opinions. For those players who plan to buy a saxophone, now or in the future, we print the plain, unvarnished facts about Selmer "Balanced-Action" saxophones.

Tone

The superior smoothness and brilliance of Selmer tone can be demonstrated by your own ear-comparison tests or by studying wave forms with the cathode-ray oscillograph.

Tuning

The scale of the Selmer is precisely tuned and brilliantly tempered for modern orchestral use. We invite comparison by oscillograph, ear, or unisonal playing.

Carrying Power

The Selmer saxophone produces a sound wave possessing unexcelled penetration characteristics... enabling the player to cut through against the most powerful brass section.

Response

Special formula French brass, highly resilient, gives the Selmer saxophone remarkable responsiveness. No other saxophone is made from this material.

Action

The careful regulation and unique "Balanced-Action" mechanism of the Selmer eliminate uneven leverages. "Balanced-Action" is a fundamental saxophone improvement, recognized in U. S. Patent No. 2,090,011, issued to Selmer and allowing 14 claims for the mechanical design of the "Balanced-Action" saxophone.

Cost

It costs less to play a Selmer. A Selmer lasts longer because it is the only saxophone with "Power-Hammered" mechanism mounted on sustaining ribs. The cost of an instrument is not the price you pay, but the cost per year. Because Selmers last so much longer, and minimize repair bills, they cost less per year to play.

Professional Acceptance

80% of the highest-paid saxophonists play Selmers. More Selmers are used in "name band" reed sections than all other makes combined. We challenge any other maker to produce a list containing one-half as many names of a calibre comparable to those shown in the list elsewhere on this page.

WHAT do these things mean to you? Just one thing—"you'll play better with a Selmer." See your Selmer dealer and try a Selmer "Balanced-Action" saxophone or return the coupon for more information.

Selmer, Department 1916,
Elkhart, Indiana:
Send me, without obligation, complete information
on the latest model Selmer "Balanced-Action"
saxophones.

Name.....
Address.....
City and State.....
I play ☐ Alto ☐ Tenor ☐ Baritone

Man to Man



by **Carl Cons**

"Our Animals, Our House And Our Help Are Strictly Barrelhouse"

Martha Raye and Hubby Westmore recently bought a ranch in San Fernando Valley. Their livestock so far is two horses, five mongrel hounds, and one mongrel goat.

"We picked up the dogs around the studios" confided Martha, "and the streets and anywhere we saw one we felt sorry for, and believe me, they have a jam-session all their own."

"But we've got to get some dignity on that ranch so Buddy got a sheep-dog and I bought a pedigree Irish Setter in Boston. I don't know, though, how the mongrels will take to these monacle hounds."

"The goat gave up last week—I guess he couldn't get used to us."

CROSBY'S CLOUTERS VS. NICHOLS' NICKERS

A few weeks ago, when Bob Crosby's band and Red Nichols were both playing Chicago, their baseball nines met on the diamond. Crosby's Clouting Clouters Crushed Red Nichols' Nasty Nickers on the Lincoln Park ball field, 15-3.

Next day Crosby received this wire: "Congratulations and three reasons we lost stop Star shortstop Gashouse Nichols was on a binge stop The paid ringers we sent failed us stop And we were so busy watching Kay Weber we couldn't see the ball. Signed 'In My Face Red' Nichols and his Nine Scents."

To which witty wise-cracking Weber, straight-singing canary with Crosby, wired back on a Western Union message of condolence: To Red Nichols and his Pennies from Hunger: We sympathize with you but don't believe the ten pennies you have are worth a dime so we are sending you under separate cover ten new pennies. We trust that Abraham Lincoln will give you more support. Signed Sugar-Puss Weber and the Crosby Clouters.

Convict Sax-Man Would Like To "Take-Off"

I am very badly in need of a job and am willing to do any kind of work that I can get. Of course I would prefer a job with an orchestra. I am a sax player. Have a very nice tone, good phrasing, and take off. Am better on alto than tenor. Double clarinet and oboe. My clarinet work needs polishing. I can arrange for orchestra or band, either sweet or swing.

I have been here quite a while. I made a parole last December but have been unable to secure employment so far. If you cannot use me on any job that you may have open maybe you know of some orchestra that needs a good sax man and arranger.

I will be free to go anywhere. The parole board told me that if I could get a band leader to sign my papers, I could have a roving parole. The requirements of the parole are—wages equal to twenty five dollars per month, board and room, and whoever signs the papers to be some

Who Has a Huge Head But No Brains?

Who gripes and stalls the whole job along?

The band.

Who's hopped up, drunk and always wrong?

The band.

Who's out of tune in note and soul Who's hopelessly beyond control

Who has the nut-house for their goal?

The band

(according to the leader).

Who beats the tempos null and void?

The leader.

Who really should be unemployed?

Same dope.

Who's corny, musically insane

Who has a huge head but no brain

Who keeps the band in constant pain?

The leader

(according to the band).

Who do the band boys give the razz?

The customers.

Who can't tell modern swing from jazz?

Ditto.

Who hires the band for twenty years

At class A scale plus room and beers

Vacations, bonus checks and cheers?

Nobody.

—Wes Asbury, Local 655.

Some Sweet Corn On The Cob



This is the reed section of Ray Wilson's Orchestra currently appearing at the Showboat, Waterford, Pa., out looking for some "sweet" corn. From left to right—John Dee, Bob Forster, Bill Bushey.

responsible person.

At present I am holding first chair in the band and orchestra here.

Hoping that you can throw some kind of a job my way, I am

Clayton Bennett

No. A-7550



Ben Bernie

Walter Winchell

Ben Bernie to a nag named Walter Winchell: "Here's a little corn, you seem to go for it!"

Winchell: "Yeah, Ben, but I don't make my living at it."

Bernie: "Neigh, neigh, my four-footed friend, that's off the cob."

Winchell: "Well, Bernie, what happened to your nag this time?"

Bernie: "Hasn't that horse I bet on come in yet?"

Winchell: "Naw, she missed the afternoon post, and is waiting for the evening edition!"

Bernie: "Oh, a 'night-mare,' huh?"

Winchell: "That's right down your alley, Bernie, you ought to take her with you on your week-end trip."

Bernie: "I have enough night-mares thinking of you, what would I want with another horse?"

Winchell: "Well an 'over-night nag' is always handy."

Bernie: "I bought a half interest in that horse today, when she got disgusted with the way the rest of the horses ran on ahead. I think I'll take it out in rides."

Winchell: "Well, that'll put the nag in the trucking business, Bernie. Congratulations, you'll do better there yourself."

Bernie: "What's my half of that animal doing now?"

Winchell: "She's rehearsing for that trucking business tonight. She heard you were riding."

Bernie: "But why tonight?"

Winchell: "Well, she heard the 'Headless Horseman' only rides at night."

By Their Requests Ye Shall Know Them

By Dean Stevenson

The jealous escort of the lovely lass who glowers at the orchestra boys when he suspects her of smiling at some one.

College boys who drink more than they had figured, and have to borrow money from the girls. (A procedure which means the waiter will be "stuffed.")

The alcho-herent inebriate who persistently requests "Over There." (By their requests ye shall know them.)

The hat salesman and the amorous out-of-town buyer. (He would love to make a break but he needs that order.)

IT WAS CHRISTINE HVASS

"Regarding a letter on your page of this issue of Down Beat you will be advised that I NEVER WROTE THAT LETTER or any other letter. Nor did any member of my 200, in this CARMEN LOMBARDO CLUB

OF AMERICA, which I founded. It is not the policy of this 7-year-old organization to make remarks belittling anyone's appearance or voice. "There is a type of fan who is an addict — and therefore a fool — and who does the band he or she honors more harm than good. All bands are cursed with these sort — but none of them are in my club, you may be sure."

Helen Hayes Hemphill

WHAT IS THE MATTER WITH GEO. OLSEN?

What's the matter with George Olsen's band. You had an article about his being on Bernie's program in this month's Down Beat.

He's a million times better than Goodman or those beloved negroes you think so much of. Just because he plays the kind of music that is music and not just a lot of tin panny noise is no sign he's l.o. good.

Thank heaven we have a few orchestras like his.

A Reader

A Tale Mellow On A Hale Fellow

Ed Sullivan tells a mellow story about Lombardo. Guy has the sort of name that Horatio Alger might have invented for a bandleader. . . . Suave, mannerly, you might think that Lombardo was too reserved to play jokes, but the profession is still giggling about the one he perpetrated on Harry Link, the tall gangling professional manager of Irving Berlin's music company. . . . Link is a great gambler, the kind who takes tips on horses from people he meets in barber shops or on the subway. . . . Lombardo, on his last trip to Chicago, decided to tease Link. . . . After the first race, Lombardo shot Link a wire from the track telling him to bet on the winner. . . . After the second race, Lombardo shot him another wire, advising him to bet on the second winner. . . . In the third race, a 50 to 1 shot won. . . . Lombardo shot off a third wire advising Link to bet a bundle and naming the horse. . . . Not noticing the time stamped on each telegram, Link believed that Lombardo actually called the turn on these races and he has been around town the last week screaming to high heaven that if the telegrams had been delivered in time, he would have won thousands of dollars.

In the course of time, Link told the tragic story so often around Lindy's that Rocco Vocco, another music publisher, heard of it. . . . Lombardo, a few days ago, received a letter from Vocco. . . . "Dear Guy," read the letter, "I like Harry Link a lot but I feel very hurt that you thought so little of our friendship that you did not send me the three winners which you sent him." . . . Guy explained to Rocco that it was all a gag, but Vocco doesn't believe him, is certain that Lombardo is lying just to make him feel better.

"Lombardo & McCoy Split Our Band"

I will appreciate an opportunity to gently chide Mrs. Helen Hayes Hemphill, National President of the Carmen Lombardo Club of America. Of course it is nice to know that there is someone to take up a cudgel in defense of our friend Carmen, but good Heaven, what an uproar! In my opinion, Down Beat has always been as fair in their comments about any band as that band deserves, and only emphasizes what every musician knows anyway. Mrs. Hemphill undoubtedly is aware that Down Beat is a paper by musicians, for musicians, of which there is probably a sufficiency in the country to keep the publication out of the red.

Mrs. Hemphill is also responsible for recent dissension in our band. Her letter caused us to be drawn up into two warring factions, and the morale of the band is completely gone. It is extremely deplorable, because once we were so completely happy, so strongly united in our admiration for Clyde McCoy and his marvelous swing orchestra! Now some of the boys want to desert Clyde and join the Carmen Lombardo Club of America!

Forgetting the nonsense, I remain, Yours 'til you pan Benny Goodman, SLIM HOWARD,

Woody's Thimbleful Theatre, New Cork, N. Y.

Now Showing "Things To Come"



Joe Bishop, Woody Herman's flugelhorn player, demonstrates the embouchure of the future. This is the combination harmonica and low B flat bass technique. Amen.

A FUGITIVE FROM QUINTUP-



LETS—This is the first shot of a single man-child since the cluster group style of kids became popular. Trumpeter Clarence Williams is shown demonstrating the nipple-biting technique recommended for backward sax men.



THE SONG IS ENDED—but the effects of the Budweiser beer linger on. Nick Hupfer, violinist, illustrates how musicians can string themselves along without wine, women or song! THINGS TO COME — Neil Reid



and Joe Bishop, 2nd, demonstrates the new arrangement that inmates will have with the management of institutions. Left is 13 1/2% commission he will receive on all bookings, swing concerts, etc. Right shows that 1976 is in the future too.



A HALF NOTE—half off. Saxe Mansfield illustrates how the good half of a half note half off can be heard without listening to the sour half. A satisfactory way of eliminating the fraction of sourness of a sixteenth note has yet to be devised.

Radio Inflates "Nit-Wit" Band Leaders

"Ego-itis" Afflicts Many Maestro's Whose Success Is Due To Radio

By Joe Sanders

In the present day mad whirl for the elusive dollar, it has been a source of never-ending amazement to me the attitude adopted by many first-flight orchestra leaders. I have always been prone to admit that, were I forced to follow some other line of endeavor, it would take many years of assiduous labor and quantities of midnight oil to permit me to reach the peak of earning capacity granted me as an orchestra leader.

The finest institutions of learning annually turn out a horde of eager-eyed students, armed rather feebly with book-lore and youthful ambition. A pitifully small per cent of this learned army reaches the heights. The rest are tossed about—flotsam and jetsam—on the troubled Sea of Mere Existence. Of those who do survive, he is fortunate indeed who may become a bank president and command a salary of \$10,000 annually.

One might easily name a dozen big name band leaders who, with a smattering of education, command salaries many times greater than the FEW who MADE IT in other fields. YET—you and I could easily single out at least half of these twelve leaders whose inflated sense of self-importance is nauseating to the Nth degree. And—mind you—some of these strutting egoists could not possibly converse intelligently on any subject requiring thinking!

The 20th century magic of radio has lifted these mental "nit-wits" to financial peaks in no way commensurate with their mental capacity.

What is the object of all this? Merely this: Every leader in America, instead of adopting a superior attitude because the spotlight happens to be shining directly into his face, should be HUMBLY GRATEFUL! I have known personally practically every big leader in the business and have been amazed at the ego displayed by some. Fortunately these mental nincompoops are decidedly in the minority and to be totally ignored—and never compared with the truly fine fellows.

Will Find Their Own Level

These ignorant oafs whose "dese and dem" efforts at etymology give them completely away are NOT a credit to our field of endeavor and must, because of THEMSELVES, find their natural level—ULTIMATE OBLIVION.

I found gold in the dance band business and am quick to realize my good fortune—and be duly and humbly grateful for that which has been sent rolling my way. Dollars and cents are welcome visitors to my pockets. I have known the thrill of being acclaimed, over a period of years, as the leader of America's No. 1 band. I hope to have this thrill once again. When it came—I tried very hard to wear the toga modestly and with sincere gratitude. If it comes again, I shall strive earnestly to grace the mantle of acclaim.

So, you handful of leaders for whom this is intended, try to realize

that your swaggering ego fails utterly to cloak the peurile mind—the mumbling uneducated tongue—the greedy heart—the SMALL soul of the REAL YOU! Wake up; Be grateful! What happens when you lose that lip? That voice? THAT PUBLIC? Be HALF the man the more unfortunate chap is—he who is your superior in every way—except financially!

Youngest "Groan Box" Pusher



This potential squeeze-boxer is baby Gail Shanks, daughter of Mr. and Mrs. Russell Shanks of Niles Center, Ill.

AMATEUR SONGWRITERS TO HAVE OWN SONGS PUBLISHED

Chicago, Ill.—The American Composers Association, incorporated not for profit, has made large gains during the two years of its existence. With membership continually increasing, much good has been accomplished in aiding the new and unknown songwriter, and offering mutual protection against the ever present "Song Shary."

With the cooperation of William R. Bullock, publisher member of the organization, a book of 20 songs of the membership will go to press soon. Songs selected will be from the membership only.

The organization meets once a month, and at 431 South Wabash Ave., Chicago. Interested parties are invited to attend our next meeting on Sunday, September 12, at 3 P. M. Headquarters of the organization are at 2753 Mildred Ave., Chicago.

"FATHER OF BLUES" IS HONORED BY ST. LOUIS MAYOR

St. Louis, Mo.—W. C. Handy, creator of the immortal "St. Louis Blues" and generally known as "Father of the Blues" was recently honored during the "local talent night" program of the National Assn. of Negro Musicians. Mayor Bernard F. Dickman of St. Louis presented him with an award in appreciation on the part of the city for his composition which did much to put St. Louis on the map.

There are few in the civilized world anywhere who are not familiar with the "St. Louis Blues." Its rhythms have been heard over and over in every country and in every language.

The venerable old Handy some time ago was challenged to pull a repeat and write the closest thing he could to "St. Louis." He jokingly obliged and recently came out with "East St. Louis."

Excelsior
ORIGINATES!

That Excelsior sets the pace for the accordion industry was never more clearly demonstrated than now.

Numerous makers offer instruments that copy the outward appearance of our *patented* round tone chambers and bellows. Others round their instruments in various ways.

No one succeeds in duplicating Excelsior's built-in quality. No one reproduces Excelsior's *patented*, round Air-Flow tone chambers or deep-fold bellows—the proof of this is in the listening—and the playing.

Do not be misled by an accordion that has the casual appearance of an Excelsior. Test it—listen to it—compare with Excelsior—hear the difference.

You'll marvel at the new '38 model Multi-Grand with its instantaneous "Rocker-Action" shifts—its multitude of varied tonal thrills. Learn how this great accordion will help your playing. Write for complete information now.

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Excelsior has been issued U. S. Patent No. D102,700 and Italian Letters Patent No. 346,131 on the rounded form accordion. Other patents pending.

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GLENN BURRS
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CONTRIBUTING WRITERS

John Hammond
George Frazier
Hughes Panassie
Jeff Aldam

Kay Weber
Joe Sanders
Leslie Lieber
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Reed Dickerson
Lloyd Lear

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"I Stand Ready To Right Any Wrong"

There was much grumbling among musicians when delegates to the Federation of Musicians' Convention in June set aside \$250,000 for a trust fund for President Weber. Resentment was less keen when they learned that only the interest on that money would form a pension for Mr. Weber until his death, at which time the entire amount would revert back to the Federation Treasury.

But feeling was still high when Down Beat asked musicians to openly express their own opinions, and also their re-action to Mr. Boake Carter's criticism. The response was so amazing, we thought the whole music world should be made aware of it, and the attention of Mr. Weber and the National Executive Board be called to it specifically.

Heartfelt charges of oppression by dictatorial executives were aired, resentment of "Steam roller tactics" were expressed, pleas for understanding and a little consideration for the little fellow were made by sincere musicians from coast to coast.

But the most deplorable fact was the universal fear expressed by the musicians of reprisals, fines, etc. by union executives, if their identity should be revealed. And until August first not one musician writing dared sign his name. Fear has no place in America or Democratic Unionism so the Editors picked six of the most representative letters and published them. (We are glad to state that several letters received in the past month have been signed.)

Rumors flew thick and fast for a few days that the National Executive Board would put Down Beat on the unfair list for its courage in publishing what the "little fellow" thought and felt.

Inspired by a spirit of fair play and desirous of presenting the other side Down Beat was pleased to note President Weber's genuine desire to answer or explain any question troubling musicians frankly and wholeheartedly.

And be it said to President Weber's eternal credit that he showed a genuine interest in what the little fellow was thinking and had to say.

The Editors feel that his expression "I stand ready to right any wrong" amounts to a personal guarantee that the lowest and most humble musician in the Federation can appeal to him and expect sympathetic ear and justice if he fails to receive it from his own leaders.

In parting, we urge that everyone read the entire interview President Weber so courteously extended Down Beat's representative in New York.

It is addressed to you, and we believe you'll get a new and better understanding of the man sitting behind your President's desk.

A Platform For Musicians

WE BELIEVE IN THE DEMOCRACY OF MUSIC AND

... THAT musicians should not be discriminated against because of race or creed.

... THAT terrorism and dictators have no place in American music or the Federation of Musicians.

... THAT unions should be run for the benefit of all the members and not for cliques or officers who misuse their power.

... THAT salaries for union executives should be generous enough to attract the highest type of leaders and to discourage exploitation by officials.

... THAT talented musicians should be encouraged and helped where ever they are discovered.

... THAT originality should be rewarded and imitation discouraged, and that when imitating is necessary it should emulate the best.

... THAT a Home for Musicians, scholarships for the gifted, a Negro Symphony and a Federal Bureau of Music with Musician's Lobbies in every state legislature would be a terrific boon for the progress of Music in America.

'WEBER'S' STRAIGHT FROM SHOULDER TALK

(Continued from page 1)

been taken against the offending official.

"In the preservation of the basic purpose of the Federation, the essence of unionism," Mr. Weber continued, "there must be solidarity of action—there must be a co-ordination of effort and that means obedience to orders and discipline."

Denies "Steam-Roller" Tactics

President Weber was explicit in his statement that delegates from local unions, selected without the connivance or knowledge of the Federation officials, were free to offer whatever resolutions they saw fit at the annual conventions. Mr. Weber denied emphatically that "steam roller" tactics were used at the conventions. "Close examination of convention minutes over the years," he said, "would demonstrate to the impartial observer that resolutions advanced by delegates from locally powerful unions with so-called czartistic officers were as frequently defeated as passed."

On one point, President Weber was particularly emphatic in defending the Federation against attack, viz., the fact that the A. F. of M. receives approximately but ten cents per month from each member, or \$1.20 per year. Of that sum, Mr. Weber stated that the Federation actually received a net of but forty-five cents and the remainder went back to the members in form of defense funds and other protective benefits.

DOWN BEAT is no stranger to President Weber's desk. "I know DOWN BEAT and I read it regularly," he said. He re-read editorials in the July and August issues and commented on various paragraphs. "Those editorials are well written," Mr. Weber commented, "and I have no objection to them because they are fairly presented." He also read many of the letters written by protesting union musicians in response to DOWN BEAT'S invitation to such men to present their side of the case. In response to those letters, President Weber said simply, "I stand ready at any and all times to right any wrongs which may exist in the administration of affairs in local unions. We, the Federation, are not unaware of what transpires in local unions and it would be suicidal on our part to permit oppression or exploitation of our members. Our record has been one of protecting the Federation member, of advancing his interests and improving his working conditions," he continued, "and I challenge anyone to say that the welfare of members of the Federation have not improved immeasurably since the inception of the A. F. of M."

Welfare of Musicians Improved
In illustration of this point, and in response to pointed questions, Mr. Weber called attention to the present effort of the Federation to improve the conditions of union musicians with reference to record-making and broadcasting generally.

Stressing the fact that the Federation was fully aware of the injustices perpetrated against its members in the present uncontrolled use of non-royalty producing records by radio stations, Mr. Weber stated that conferences now were being held with representatives of the major radio chains with the idea of reaching a satisfactory agreement by means of which more musicians could be employed by radio outlets.

"Do not think for a moment," Mr. Weber said, "that the Federation has said to the radio chains and affiliated stations, 'You do as we say or we will call a strike.' Any damn fool can call a strike!" exclaimed President Weber, "but the American Federation of Musicians will not call a strike of union musicians until every reasonable means of adjustment of present unfair practices are exhausted."

"But," said Mr. Weber, "if the rights of the union musicians are not recognized and protected, the Federation will not hesitate to call a strike."

That negotiations with radio chains, record making companies and other affiliates were progressing satisfactorily, Mr. Weber was quick to admit.

"Musician Being Discriminated Against"

"We have sat around a conference table with men representing such interests and discussed our problem frankly and fully and I am glad to say," he continued, "that such men have admitted without question that (Modulate to page 20)

"A Good Friend Is a Good Critic"



Reprinted Thru Courtesy of Chicago American—By Parker

"FRIENDS SHOULD NOT BE CHOSEN to flatter you. The quality which we should prize is that friendly candor which will not shrink from telling us the truth. Intimacies which increase vanity destroy friendship."

—W. E. Channing.

Chords And Discords

DICTATOR IS BAD ROLE FOR LOCAL TO PLAY

Baltimore, Md.

Gentlemen:

I was really glad to see my letter published in August issue. The only thing I didn't care for was the fact that it was signed by the Editors of The Entertainment World. I didn't want to implicate the other boys. The opinions, etc., in the letter were solely my own. Outside of that I'm downright glad. Local 40 hasn't replied to my statements. They can't—they're true.

The big issue locally is the squabble between the Union and the Hotels. The hotels seem to have the upper hand right now. They have set up an Employment Agency with offices in The New Howard Hotel, and will utilize it merely as a clearing house for bands and musicians. To notice the great number of gates registering, you would never realize just how many non-union men there are in Baltimore. Yet, non-union men aren't the only ones registering. Many union men have signed up. One of the union men told me today, "It's like throwing off a yoke that's been hanging around my neck for years." That seems to be the feeling of the union men here. They are so fed up with the officials in the Local, they welcome the Agency. Would you believe that of the 1000 members of Local 40, only about 150 are now working. Can you blame them for dropping out of the union? It is a bad policy for any Local to take the role of dictator. The boys here have absolutely no say in the affairs of their local. They are fined or suspended for even voicing their opinions.

I am enclosing a clipping from the Baltimore Sun. This may be of some use to you.

Best regards,
Harry Knotts.

NO-ONE POURED WATER DOWN KRUPA'S BACK

10 Myrtle Avenue
Binghamton, N. Y.

Dear Editor:

The wife and I were down at the pavilion in Johnson City the other night and with delight I challenge any cat from the rock-bound coast of the Atlantic to the sunny movie lots of California to find any band in the country to equal that of good ole Benny Goodman. And to those kittens who chide Krupa; don't think he doesn't earn that three hundred per, for his jacket was soppin' wet, and I didn't see anybody pour water on him. Shook hands with that Ziggle Elman and he's tops for my money and I didn't say Harry James. The latter is good, though. Stacey didn't like his piano but his playing was swell. Benny's brother got in Krupa's way and were we mad! Likes Allen Reuss' manners, Gordie Griffin's and McEachern's brass, Vido Musso's soloing on the sax. By the way—who can beat that Musso, Schertzer, Rollini, Koenig combina-

tion for its real smoothness in reed teck-neek? Benny's an artist all by himself and Peg LaCentra isn't a bit bad to look at or hear. I'm getting to be such a B. G. fan that I ask everyone who knocks at my door if he is the same and if the answer is nay, I send him home. And my house is always full of cats who speak my lingo or else. Thanx.

Dick Major

P.S.—Hey, Benny, why don't you solo Allen Reuss for my radio don't tell lies; I know he's good and can't even be beat by Van Epps.

PICKS BONE WITH L. A. CATS OVER LES HITE

Portland, Oregon

Dear Editor:

I have a bone to pick with the Los Angeles "cat", inasmuch as he has yet to mention the prowess of Les Hite and his orchestra, referring to them as the colored relief band at the Cotton Club. During a recent trip to the southland it was my privilege to hear on successive stands at the Cotton Club, Ellington, Dorsey, Hite, and Hines and of the lot of them, give me Hite—"Quick Jason, call the guards".

I may as well get it off my chest now that to my warped (?) mind Lloyd Reese on the trumpet is second to none and do hereby stake the family jewels that sooner or later this boy will get all the credit he deserves. My big squawk against most of the trumpet passages in Ellington's band, etc., are that they consist of only a few high notes blating out, but if you like fast valve action featuring minor sixth arpeggios put your dough on Lloyd Reese. Also Charlie Jones plays plenty of tenor while Marshall Royal is second only to the incomparable Johnny Hodges and plays a mess of clarinet on the side. Please don't think that I am taking any credit from Ellington, Dorsey, or Hines as I am only trying to give Hite's band a little of the credit they deserve.

WHY ALL THIS "BUSTIN' OFF" ABOUT BENNY GOODMAN

Lebanon, Pa.

Dear Editor:

We purchase Down Beat regularly and we have one criticism to make. We think there is too much "bustin' off" about Benny Goodman and his "swing band" (and how). We have noticed that there is nothing but Goodman, Goodman on practically every page.

Our suggestion is that there is more mention about the better bands.
Royal Club Orchestra

HARRY OWENS QUILTS U. S.

Harry Owens, Hawaiian orchestra leader and composer sailed recently for Honolulu after a three-month engagement in Los Angeles. Plans to return soon.

Musicians Have Forgotten How To Jam!

Every Brass Section Is Now Blowing Its Fool Head Off In "Approved" Goodman Manner

By Reed Dickerson

Come on, you swing critics, and make yourselves useful. You're supposed to know what's good and what's bad and lend guidance to musicians as well as those who like to listen. Instead you've become a lot of personality worshippers and screwball addicts. Your views are as narrow as your musical background is shallow.

You talk about "solid rhythm," "deep feeling," and all that rot, and in your adoration you have betrayed a gift for consistency that would shame a foreign diplomat. You damn Guy Lombardo, Hal Kemp, and Casa Loma for their machinelike precision and extol the same thing in Benny Goodman. You shun real musician-ship in Red Nichols and adore it in Jess Stacy. Yet you are always ready to forgive the worst musical atrocities if committed in the name of "sincere feeling," or if played "from the heart."

I don't suppose it matters much except that your perpetual bias has driven a number of fine musicians into oblivion, with the result that where jazz as a whole is enjoying a renaissance, Dixieland and jam music are suffering from a lack of good brass men. The country is infested with musicians who have been told to emulate Louis Armstrong, Roy Eldridge, and Jack Teagarden, when their styles are wholly inappropriate to jam. Every brass section is now blowing its fool head off in the approved Goodman manner and usually sports a couple of misguided gentlemen who think that a forced tone is beautiful and that high squashy notes are hot stuff.

Where Are All the Good Brass Men? I wouldn't be crying in my custard if I hadn't just been listening to some of the recent "jam" records. They try to lift the hearer into holier realms but they get me no farther than the attic window. The only bright spots since 1931 include a couple of saucers cut by Ray McKinley's Jazz Band for Decca and two by Dick Robertson under the same label. The former are really pretty good Dixieland barrelhouse, but if you listen closely you will hear an otherwise first rate performance marred by medieval tromboning and an uninspired trumpet.

By the way, where are all the good brass men? There are plenty of good clarinet players and drum thumpers, but first rate bands are using third rate trumpeters. Berigan, Armstrong, Kaminsky, and Teagarden may be fine soloists and blues artists, but they aren't worth their weight in bala wood in a jazz band.

Jam in Jazz Means Free Style

Jam in jazz means free style or every man for himself in the ensemble passages. In the solo after solo jazz it doesn't matter what style you play. You may play as you please. But jamming, as collective improvising by the melody instruments, does not lend itself to whimsy. Improvised jazz counterpoint is incoherent unless based upon an integration of rhythm styles.

The prime requisite for good jamming is clean, sharp attack. The same goes for the more formal Dixieland. Unless a musician can give his horn percussive qualities (guts), i.e., play in the staccato Chicago style, he should stick to playing solos behind a rhythm strong enough to carry him. To borrow Helen Oakley's metaphor, a man has to play a "masculine" style rather than the "feminine" one which such musicians as Artie Shaw and Choe Berry use. For example, Joe Venuti is a jam man. Stephen Grappelly is not.

Milk Toast Offerings of Modern Brass Men?

If you think I am wrong about the Chicago style and jam music, get out Red Nichol's old Eccentric, There'll Come a Time, Beiderbecke's At the Jazz Band Ball, Condon and McKenzie's China Boy, and after making due allowances for inferior rhythm sections and inferior recording, compare them with today's milk toast offerings of Bunny Berigan, Wingy Manone, and Frankie Newton. The difference is largely due to the present vogue for accentless attack and legato phrasing. If you want to hear how a trumpet should be played in a jazz band, listen to Bobby Hackett on Dick Robertson's It Looks Like Rain (Decca).

These Men Can Jam!!!

Here are some of the few brass men who in my opinion are qualified to jam: Red Nichols, Rex Stewart, Manny Klein, Jimmy McPartland, Bobby Hackett, Stew Fletcher, Miff Mole, and Tom Dorsey. Unfortunately these men are rarely heard in their forte and never in the company of other good jam men. In fact

"One of Few Good Jam Men!"



Red Nichols

most of these musicians, Dorsey excepted, are getting but little recognition. The death of Beiderbecke took away music's finest jam artist, and the trend to negro solo jazz has been accelerated by the stupid dogmas of Hugues Panassie and others extolling the legato attack and condemning the one trumpeter since Bix who has a style adequately suited

Scott Quintette Signs For More Movies

New York, N. Y.—The Raymond Scott Quintet returning from Hollywood where they bumped into a picture sequence that gave the Saturday Night Swing sessioners no break and which they refused to make, were reached midway on the trip with a handsome offer from 20th Century Fox. After deliberation in New York, the Quintet accepted a year's contract at a figure reported to be at \$200 per man. They turned about for Hollywood, arriving Monday August 9th. The Quintet will have the Eddie Cantor program.

Bass player Shoo-bee preferred to remain in New York where a prosperous winter is lined up for him, his place behind the doghouse to be taken by Fred Whiting, Boston musician, who is rated in the top brackets. No other change was made in the personnel.

to Dixieland—Red Nichols. Adrian Rollini and Miff Mole are two others who know what true rhythmic attack is but they also have been forgotten in the fad for high notes and screwball.

MUSICIANS SPEND MORE DOUGH FOR HORNS

New York, N. Y. — Either music is staging a big revival, or musicians are spending more dough, for band instrument sales are 35 per cent ahead of last year. Figures were released at the 36th annual convention and trade show of the National Association of Music Merchants, which was held here last month. Authoritative speakers said that the industry as a whole showed a 50 per cent increase over last year, with promise of a continued rise. Musical comeback was especially marked in the case of phonographs and pianos, which made a sales jump of 554 per cent since 1932.

Future changes in the world of music were cited by two speakers. Ben F. Meissner, head of Meissner Inventions, declared that a renaissance in musical instruments development was being effected with the rise of electronic instruments, while it was the opinion of M. H. Berlin, president of the Chicago Musical Instrument Co., that a new native art, rapidly becoming the most popular type of music in America, is the result of a "wedding" between the classics and jazz.

Be sure and give DOWN BEAT a plug when answering advertising in this issue.

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Ace Musician's Ambish Is To Be "World's Greatest Chicken Raiser"

Meet that "Sentimental Gentleman of Swing" Mr. Thomas Dorsey. A temperamental but terrific musician, Tommy has rocked the swing world with his fine band and his gentle rape of the Classic Muse. (Classical melodies such as Rubinstein's "Melody in F" played to rhythm and improvised upon.)

Tommy was born in Pennsylvania's Shenandoah Valley.

His father, himself an accomplished musician and band conductor started Tommy on an intensive musical education as soon as he was big enough to lift a trombone. The greatest thrill of his boyhood years came when he played trombone in his father's band as they paraded the streets of a Pennsylvania coal town.

Tommy soon discovered after his school days that his real love was popular dance music and first joined up with the once famous Jean Goldkette band in Detroit in 1924 when he helped make it one of the great swing bands of all time. Allowing Tommy to play as he felt, Goldkette did much to start him on the right track and develop what is generally recognized now as the best swing and sweet style for trombone here or anywhere.

Played with Other Swing Stars
After he left Goldkette's band which incidentally was the original Casa Loma, he played with such leaders as Roger Wolfe Kahn, Vincent Lopez, and Paul Whiteman and waxed innumerable hot records with other now prominent leaders such as Benny Goodman, Red Nichols and his brother Jimmy.

When swing first began to gain in public favor a few years ago Tommy and his brother Jimmy decided to form their own band known as the "Dorsey Brothers" orchestra. They played together successfully for several months in the east and waxed some very worthwhile records.

As the field became more and more fertile the two brothers decided to go their separate ways and each develop the particular style which they were desirous of creating. Jimmy headed west to California where he finally landed on the Kraft Cheese program with Crosby and Tommy stayed in the east where he too landed a commercial for Raleigh-Kool.

Wants to Be "World's Greatest Chicken Farmer"

Tommy is 30 years old . . . weighs 170 pounds . . . his nickname is "Mac" . . . his favorite composer is Victor Herbert . . . in opera he pre-

fers Gladys Swarthout, Grace Moore, Nino Martini, and Nelson Eddy . . . in the movies it's Bing Crosby and Joan Crawford.

His sporting habits run to soft ball, football and baseball. He prefers to travel by aeroplane and has taken several flying lessons. His early ambition was to be a mechanical engineer but now it seems to be the "world's greatest chicken farmer." The latter objective appears to have become his No. 1 obsession—when he bought a pen and a brood of chickens of his own.

Tommy owns an 18-room, colonial style brick ouse in Bernardsville, N. J., surrounded by 22 acres of farm land and wooded slopes replete with silos, barns, horses, and milking cows. Any day he can tear himself away he becomes Gentleman Tommy Dorsey and "clucks" about the place with his fowls and Mrs. Thomas F. Dorsey, Jr., 10 year old Patricia Marie, and 5 year old Thomas F. 3rd. It's the simple life which appeals to him and is the end toward which he is now working.

Has One of Most Versatile Bands

Tommy has one of the most versatile bands of them all now, swinging out in the easy relaxed swing style currently popular, good old dixieland barrelhouse, or blues tunes with equal finesse. He originated the style of "swinging the classics" and even takes a hand in writing the arrangements generally with one of the boys in the band. He, Carmen Mastren, and Red Bone have arranged the liltng, humorous, yet genuine swingaroos on "Mendelssohn's 'Swing' Song," Rubenstein's "Melody in F," and "Song of India," the record of which is one of the best sellers of the year.

He also has his "Clambake Seven" recording band made up of seven of the boys from the big band with which he waxes dixieland style tunes not suited to his full orchestra. Noteworthy among these are "Big Apple,"

3 "Hep Cats" and a "Hep-Canary"



Johnny Mince — Edythe Wright — Tommy Dorsey — Bud Freeman

"At the Codfish Ball," and "Rhythm Saved the World."

Tommy has some of the best in the business working for him in the persons of Bud Freeman (tenor), Dave Tough (drums), Carmen Mastren (guitar), and Les Jenkins, a fine trombone man in his own right. Up until a short time ago Bunny Berigan was recording with the Dorsey band and did most of the feature work on trumpet.

THE BAND

Carmen Mastren, age 23, Cohoes, N. Y. Guitar. But such a golfing bug. Played with Wingy Mannone. A constantly grinding, easy-going chap. Big brother of Al with Red Norvo.

Joe Bauer, age 29, New York City. Third trumpet. Hobby is playing ponies (the sucker!). Boys call him David Harum. Has always just bought something he'd like to swap or sell.

Walt Mercurio, age 29, Boston, Mass. Trombone. Is a baseball fan of unbelievable ardor. As a kid belonged to Red Sox rooting club. Still rooting for same team and still prefers to sit in bleachers. Can deliver lines in rather amusing dialect.

Andy Ferretti, age 25, Boston, Mass. First trumpet. What we just said about the Red Sox still goes. Used to be with Bob Crosby.

Paul Wetstein, age 25, Pittsfield, Mass. Arranger. He's still trying to hit a ball down the fairway. Dartmouth grad. Also studied at Columbia. Has worked for Joe Haymes and Phil Harris.

Howard Smith, age 27, Ardmore, Okla. Piano. Would rather do things around that keyboard than play golf, tennis or suffer with the Red Sox.

Freddie Stulce, age 22, Dallas, Tex. Fourth sax. His hobby—if he had the time—would be automobile trips to Texas. Went to Southern Methodist U., where he played in nation's most famous college band.

Les Jenkins, age 28, Shawnee,

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Okla. Trombone. There is nothing he likes to do more than sleep. Comes from the Texas League, where he played in every small band that ever had a job.

Dave Tough, age 30, Oak Park, Ill. Drums. Reads and plays golf while keeping a firm stance on Ye Olde Water Wagon. Went to the Lewis School in Chi with Benny Goodman. When better drummers are made we'd sure like to get a gander at 'em.

Odd Stordahl, age 24, Staten Island, N. Y. Arranger. Hobby is golf. Sings with 3 Esquires and answers to name of "Alex."

Gene Traxler, age 24, Chambersburg, Pa. Bass. Hobby is tennis. Can't find enough time for two-year-old son, Ronnie. Was with Joe Haymes. Terribly handsome.

Bud Freeman, age 31, Chicago, Ill. Tenor sax. Plays golf. Was with Whiteman, Noble, Roger Wolfe Kahn, etc. He, suhs, is the haid man in his territory. Kills the band with his takeoffs on classical conductors.

Peewee Irwin, age 24, Fall City, Neb. Second trumpet. Hobby is astronomy. He is usually to be found at the business end of a telescope—excepting, of course, those moments when he isn't complaining of lip trouble.

Skeets Herford, age 25, Denver, Colo. First sax. Sailing boats is his chief diversion. He joined the band this summer. Had been working on M-G-M lot with screen orchestras. University of Colorado grad.

Johnny Mince, age 25, Chicago Heights, Ill. Third sax. A candid camera fiend of the first water. Went straight from high school to Joe Haymes' band. Is big, rugged looking chap.

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New York

"It's A Killer, Man!" Says Martha Raye of Success

Singin' Queen Prefers Musicians To Stars & "Fancy Pants" Parties

By Tom Collins

"It's a killer, man!" Martha Raye grinned. Those four words described her reaction to her terrific success. And those four words described Martha Raye.

Generous-mouthed, big-hearted, happy-go-lucky Martha Raye whose "whoa-ho-ho" made her a movie star and one of the biggest box-office attractions in the country. Started Out Singin' "Love for Sale"

In answer to a query, "How did you get your start," she smiled. "Listen, pops," and she chuckled, "this'll kill ye. I was singin' 'Love for Sale' in the pit of the Paramount Theatre in New York and some fellow by the name of Cab Calloway was 'hi-de-hoing' about a gal named 'Margaret the Moocher' only he called her Minnie!



Buddy Raye

"That gave me an idea. I was 14 then, and though I didn't know it at the time, I had started the career of 'Moutha Raye'." "But where did you get your flair for show business?" we asked. "My parents were show folks and had a tab show which went from town to town. Twenty years ago they had a lay-over in Butte, Montana, and I've been around ever since."

"So 'Legit' They Knock Themselves Out"

We asked her how she liked Hollywood.

"It's swell out there," she answered, "but everybody is so 'legit' they knock themselves out trying to impress everyone else."

Martha much prefers to let her hair down with a bunch of screw-ball musicians in a little 2x4 "ginnin" joint, than to "put-it-up" in one of the fancy-pants palaces of Hollywood with the stars.

"I like to break-it-down and be natural, but in those eyebrow lifting emporiums, if you laugh, you're tight, and if you're sober, you're stuck-up."

Raye is getting her largest kick on her theatre tour. "It's terrific," she confided, "when these little kid

cats down in the front sing the licks."

Strange as it seems, Martha is afraid to sing in front of musicians. "They know! pops," she confided, "if a lick is corney, and it makes me nervous". Martha used to swing it at the "Door" and the Onyx club on New York's 52nd Street, and ask her musician pals to tell her what was good and bad. "But now I'm more scared than ever because I've had to get more commercial in the movies."

Supports Twelve People

Martha's immense income supports twelve people, besides a generous portion of the government

"Vocalamity!"

Raye Bites Hand That Feeds Her



Joe Sanders

Martha Raye

(Uncle Sam takes as much as 45 cents of each dollar) and recently a Chicago booking office, ambitious for part of the income, sued her for \$75,000. It was on an oral agreement, and it cost Martha \$400 for a lawyer to prove there was no case.

A typical example of Martha's rise was her week at the Chicago theater. Four years ago she got \$125.00 for her whoa-ho-hos. Two weeks ago she received "\$7,500 net" and "three carfares."

And it all happened because of one Sunday night "with the Zukors, the Zilches, the Zannucks, and Zickers," she said. Martha was invited to "swing it a little" at Hollywood's famous Trocadero. The Zukors, the Zilches, the Zannucks and Zickers liked her, applauded her, and heard her encores.

And the next morning she had several contracts offered and signed with Paramount.

Likes Records

Martha has about 300 records and likes to listen to Delius, Debussy, Stravinsky and Gershwin.

"And s-a-a-y," she said, "my brother Buddy Raye has a three (Modulate to page 12)



Gibson

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FIRST IN RECORDING

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GIBSON, Inc.

KALAMAZOO, MICHIGAN

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"SNIPING" STATE LAWS HOG-TIE SONG-WRITERS

(Continued from page 2)

these have been canonized by death." The American Society operates as a policing and collecting agency for the writers, and as a central, efficient and convenient source of supply for the users of music. Without such a society, the users of music, if they wished to obey the federal law, would have to seek out each and every individual copyright owner and drive a bargain for his or her works. This is manifestly a prodigious operation and one which great numbers of users would neglect to pursue, with the result that infringements would become widespread, piracy would prevail, and the creators of musical works would be discouraged from further efforts.

Congress, when it enacted the copyright laws, intended to give to the creator a monopoly which would take nothing from the public but would rather add in due time to the great wealth of musical material in the public domain and therefore the property of the public. For many years, the song writers subsisted on the revenues derived from the sale of sheet music and phonograph records. With the advent of radio broadcasting, there began a steady decline in the sale of sheet music and a steep drop in the sale and use of pianos and other instruments for personal music. To compensate in small measure for this great loss, ASCAP issued blanket licenses to the users of music at moderate fees. As the great reservoir of music was added to, these rates were increased, but are today roughly only one cent out of about every five dollars of operating cost, or six dollars and eighty-three cents of income.

George Gershwin, dying suddenly on the crest of his career, was able to leave his dependents with some measure of financial security and safety, solely through his membership in the Society. His personal earnings have ceased. The use of his works will endure.

Hours of eulogy were devoted to his memory by networks and independent stations. The Philharmonic Orchestra devoted an entire evening on August 9th in a stadium concert to the works of Gershwin. Over 20,000 people, a record attendance, jammed the Lewisohn Stadium. When all the ostentatious encomium has ceased and the heirs of the late composer, proud of the praise bestowed upon him, come down to earth, they will turn to ASCAP to protect their legal rights.

The estate of George Gershwin has been listed as a member together with the estates of Victor Herbert, John Philip Sousa, Ethelbert Nevin, Leopold Auer, Henry Blossom, Reginald DeKoven, Charles K. Harris, Louis A. Hirsch, Frederick Knight Logan, Ballard MacDonald and about eighty other famous composers and authors.

Song writers in the main are reputed to be improvident and generally careless about money, a habit which has inflicted hardships on their descendants. They have come to look upon ASCAP as their sole refuge and as the guardian of their affairs for years to come. Attempts by organized users of music for profit to disrupt the American Society will be fought, therefore, tooth-and-nail. The song writers look to the public, which benefits most by their creations, to assist them in remaining strongly and firmly banded together.

Candid Camera Shots

SEE DETAILS BELOW



Down Beat will pay one buck for each candid camera shot of musicians it publishes. Upper left: Trumpeter Walter Robbins, Jr., catches Mahatma Gandhi Frank Montgomery and Bud Coyne, musicians with Frank Schenk at Lakeside, Ohio. UPPER RIGHT: Frank and Albert Chemay and Arthur "Hoss" Harvell in a German Groove in Green Bay Wisconsin. Picture by Louis Chemay. LOWER LEFT: Frenchy Causette, bass player and Pee Wee Ayers "head" man talk it over. Ken Moyer's boys write from San Antonio, Tex.; "We got it on allright after several attempts, but getting it off—well that was a proposition!" LOWER RIGHT: Junior Irwin from Falls City, Nebr. sends this one of PeWee Irwin and Johnny Mince, T. Dorssey's 2nd Trumpet and 3rd sax man

CHUNKS OF CHATTER

(Continued from page 4)

became worried that the band may have gone up there to play a one-nighter. I say worried because they say the nights are six months long up there . . . Benny Goodman's kid brother, Freddie, is playing in the band on the S.S. Carinthia

It is NOT true that David Ozzie Nelson is going on the road with his own band this fall . . . Carl Kress on a concert tour for Gibson guitars . . . The regular gang around CBS are hoping those marriage reports about their favorite gal singer, Gogo Delys, are false—but, of course, with reservations for loads of happiness should she take the leap

resp. LOWER CENTER: Tenorman Les Mc Keavor's band. CENTER: Ed Mc Keavor clamps a "killer" on drummer Ross Dudley in Hull, Quebec, Canada. They get paid in Jimmy Dorsey gives the old high sign, and "thumbs" a ride . . . that he didn't get!!!

MARTHA RAYE

(Continued from page 11)

piece band at the Edison in New York with two guitars and a bass and, man, he'll put you away!"

Martha also has a sister—Melody Jean Reed (Martha's real name is Margaret Reed).

Her Only Large-Sized Gripe

Martha's only large-sized gripe is the way song-pluggers have treated her. "They just couldn't be bothered with me and even when I played with Durante at the Casino Patee in New York, they didn't help me. And when Ticker Johnson, a pianist who used to help and play for me, showed a telegram that was sent to him collect by mistake they called me 'stuck up' and really put me on the pan."

"Yet, when I opened at the Paramount Theater they sent me flowers and all that 'con' business. I'm sore because they carried on about this without so much as even asking me if it were true, or how it happened."

"Emery Deutsch and his band were the only ones who really went to bat for me."

Opens Life-Buoy Program

Miss Raye starts the Life Buoy radio commercial with Al Jolson and Victor Young's orchestra on September 7. Dave Ross, Chicago arranger and composer has arranged three tunes for her—"Gone With the Wind" and two of his own compositions "Shadows" and "Good Evening, Friends."

In her next picture, The Big Broadcast of 1938, Martha will be the daughter of W. C. Fields.

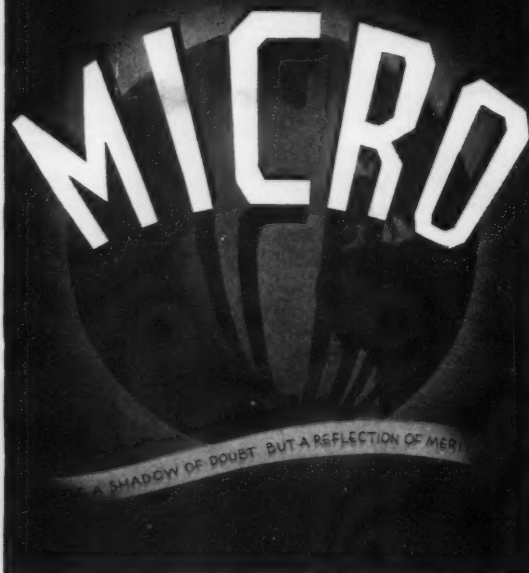
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BUGLE CALL RAG
MARGIE
NOBODY'S SWEETHEART
WHO'S SORRY NOW
SWEET LORRAINE
THE SHEIK
FAREWELL BLUES
I CAN'T GIVE YOU ANYTHING BUT LOVE
DARDANELLA
BETWEEN THE DEVIL AND THE DEEP BLUE
SEA
CHICAGO
BLUE
GIRL OF MY DREAMS

JUST A BABY'S PRAYER AT TWILIGHT
HOMER, THE OLD TROMBONE
MY HONEY'S LOVIN' ARMS
MA, (He's Making Eyes At Me)
OH WHAT A PAL WAS MARY
RIVER BOAT SHUFFLE
RAILROAD MAN
ROSE OF THE RIO GRANDE
SOLILQUY
WHEN MY SUGAR WALKS DOWN THE STREET
YAKA HULA HICKEY DULA
SHOE SHINE BOY
ECCENTRIC
JUST HOT
JEAN

Arranged by WILL HUDSON

WHEN IT'S SLEEPY TIME
DOWN SOUTH
I SURRENDER DEAR
MARY LOU
DREAM SWEETHEART
STRUT, MISS LIZZIE
SPAIN
WASHBOARD BLUES
OH! PETER
SLOW AND EASY

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EIGHT BARS IN SEARCH OF A MELODY
MIDNIGHT AT THE ONYX
I GOT A DIME IN MY POCKET
MEMOIRS OF A DYING SAVAGE

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"Was Henderson Greatest Influence On Swing Music?" . . .

Fletcher Is First To Demonstrate Big Bands Superiority Over Small

By M. W. Stearns

Chapter VII—Colored Bands (1920-36)

Fletcher Henderson

The one colored band that had the greatest influence on the development of modern swing music is probably Fletcher Henderson. There were greater individual soloists, such as Louis Armstrong and others, and bands that were certainly as great, such as Duke Ellington, which was impossible to copy, but Fletcher's band developed in the main stream of swing, and his musicians going to other bands carried many of his ideas with them and there is hardly a colored musician of note who did not at one time play with Henderson.

Arrangements Proved Superiority of Big Bands

The unique contribution of Fletcher Henderson, is that from the start he abandoned the Dixieland instrumentation built around five musicians, and established the superiority of the large eleven-piece orchestra. He never went back to the smaller combination, but continued to add musicians as occasion required. This was way back in 1922, while King Oliver was breaking ground in Chicago and Louis Armstrong was still unknown.

James Fletcher Henderson, nicknamed "Smack," was born in Cuthbert, Georgia in 1898. Coming from a good family, Jimmy was sent to school regularly, and showed considerable talent. In the course of things, he entered Atlanta University and chose science for his study. Fletcher's father was a school teacher and the atmosphere in his home was one of quiet simplicity. His brother Horace and his sister Irma were also at school. It was at about this time that Fletcher heard some of the local jazz bands. A little further uptown, some of the boys that he had known in school and more that had never gone to school, were trying to organize a band. Fletcher liked the music and took to it easily, dragging along his kid brother, Horace. They both started to study the piano. Gradually, the interest in school faded before this new interest. Playing the piano was more fun. Things happened and musicians were a congenial lot. And so Henderson started jobbing around and lost all interest in schooling. The next logical step was to leave for New York, and Fletcher took it.

Plays For Bessie Smith
For some time he played accompaniments for Bessie Smith on Co-

lumbia. He made enough to get by and daily increased the number of his friends. If Henderson is remarkable for any one thing, it is his ability to pick up top-notch musicians and keep them together. For a talented pianist with an ability for organization, such an opportunity was not long in arriving. The Club Alabam was opening and wanted a big band. This was in 1923 when the Dixieland type of orchestra was the usual thing. They took a chance on this pleasing Southerner and Fletcher got a band together.

First Band Was Terrific Success

The Club Alabam Orchestra was a terrific success. The personnel included Howard Scott, Elmer Chambers (trumpets); Charles Green (trombone); Buster Bailey, Don Redman, and Coleman "Ace" Hawkins (saxes); Fletcher Henderson (piano); Charles Dixon (banjo); Robert Escudero (bass); and Kaiser Marshall (drums). Make a note of that sax-section. Even today it would be hard to beat, although it sounded different back in '23. Of course, Henderson and his Club Alabam Ork are the rare discs today. There were a series of them on Brunswick, Vocalion, and Columbia, but the hardest to get are on that colored record company, Black Swan, which failed almost at once. Two of these are "Shake It and Break It—Aunt Hagar's Children Blues" (Black Swan 2034), and "Shiek of Araby—Who'll Be the Next" (Black Swan 2043). And just to make it a free-for-all, they also recorded for labels such as Triangle, Imperial, Edison, and Domino with the same band. Of course, some of these were just changes in labeling. And don't forget the mass of platters on which Fletcher accompanied Bessie Smith, Rosa Henderson, Hazel Meyers, Alberta Hunter, and Maggie Jones.

Louie Joins Fletcher

Another unique thing about Henderson is that he was a strictly East Coast phenomenon. While swing was flourishing like a green bay tree in Chicago, things were happening in New York. And the best of those things was Fletcher's band. What's more, he gradually drifted into the big money, something that had not yet happened in Chicago. So that when the fame of Louis Armstrong became great, it was Louis who joined Fletcher in New York, not Fletcher who left for the Midwest. The reason was mainly economic. A big band could

"Smack"



Fletcher Henderson

pull in big money at a place like Roseland, much more than a five-piece jam outfit in Chicago. And the jitterbugs still talk about that meeting of the two giants of swing, Fletcher, urbane, and suave, courteous and polished, leaping gracefully down from the band-stand in Roseland to greet the wide-eyed newcomer who wore high-buttoned shoes and carried his horn in a paper bag. To the citified New York musicians, Louis and his country ways were a laugh. They didn't laugh when he got off on that dented cornet, however.

Fletcher's First Roseland Band

By 1925, Fletcher's sister Irma, back home, had become a school teacher, and Fletcher had married Leora Meoux, a fine trumpet-player who is featured on some of his early records. What's more, he had opened at Roseland for what was to be a seven-year stay. At one time or another such great men as Arm-

strong, Joe Smith, Tommy Ladnier, and Jimmy Harrison came and went in the brass section. On the reeds, men like Benny Carter, Buster Bailey, Coleman Hawkins, and Don Redman were in the band. And the first great period of Henderson took place on a series of Harmony records, featuring Louis Armstrong and Coleman Hawkins amidst a bunch of stars. The best of these were "Brotherly Love—Off to Buffalo" (Harmony 299), "Black Maria—Baltimore" (Harmony 526), and "Ain't She Sweet—Snag It" (Harmony 353). In the first two, Armstrong rides, while Joe Smith takes the lead in "Snag It." There were about two dozen platters in all, and they were all on Harmony by the Dixie Stompers.

A sample of the recording company's efficiency is afforded by a Brunswick record released a little later. It is entitled "Deep Henderson—Hobo's Prayer" by Charlie Straight and his Ork (Brunswick 3224). Because Bix Beiderbecke once played (but never recorded) with Charles Straight, many thought that the marvelous trumpet must be Bix. As a matter of fact, the horn is Tommy Ladnier, and the orchestra Fletcher Henderson's. And frankly, Straight's band could never have swung out like that. For many of these platters by Henderson are as fresh as the best of today's, and the individual soloists, particularly the horns, have as much drive and guts as you could wish and still tops despite early recording facilities. It may be observed that many of the numbers recorded at this time are pretty commercial stuff. Thus, "Ain't She Sweet," "Variety Stomp," and "Hi Diddle Diddle" were written by white men to sell rather than swing. And Paul Whiteman, for example, had waxed a commercial tour de force of "Variety Stomp." So in a way, Fletcher was being commercial in his tunes, and borrowing white arrangements now and then. This is the

PRICES CUT ON THE OLD SWING CLASSICS

Camden, N. J. — Records by the Old Masters of swing will soon be available at a lower price. Victor, taking advantage of the demand for swing waxings of historical interest, will issue pressings of records cut from their regular catalog listings. Copies of master records have always come high, because it costs as much to set up the machinery to produce one disc as it does to issue several thousand. A single-faced pressing cost \$5.50, then was cut to \$4. Now, with hot clubs, collectors, and cats creating a market, dealers can get them in job lots of 25 for \$1.25 each, plus a 25 per cent discount.

only thing that dates his records, because otherwise he was far ahead of the rest. The stock arrangements of his day held the band down, but they were good in spite of it. The moment Armstrong, Smith, or Ladnier, to name a few, get off, you forget the hackneyed tune and live in the best swing that has ever been produced.

(To be continued.)

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By Harold Jovien

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Up to the time of going to press, these listings were guaranteed of complete accuracy, but due to the eleven and a half hour changes in radio scheduling, some may vary.

A suggestion from your scribe is that you clip these columns out monthly and place them near your radio set for immediate reference. If you are unable to locate a local station from the network listing below, drop me a line and I will endeavor to send you stations carrying the broadcast in question nearest your town. Fellow "cats" are urged to send in their own lists of broadcasts.

An asterisk (*) indicates commercial broadcast. All times shown in Eastern Daylight Time. Subtract 1 hour for EST or CDT; 2 hours for CST; 3 hours for MST; 4 hours for PST. NBC indicates the National Broadcasting Chain; CBS, Columbia Broadcasting System; MBS, Mutual Broadcasting System.

Albert, Don—WHN (1010 kilo. Thurs. 5 P.M. (Rhythm Train series, NYC)

Alpert, Mickey—MBS—Scattered Schedule (Ben Marden's Riviera, NYC)

Amateur Nite in Harlem—WMA (570 kilo.) Wed. 11 P.M. (A livin' amateur session from the stage of the Apollo Theatre, NYC)

Bara, Cappy—NBC Red—Wed. 6:35 P.M. (Swing Harmonics)

Berigan, Bunny—MBS—Sunday 6:30 P.M.

Blaine, Jerry—NBC Red—Thurs. 12 mid., Sun. 11 P.M. (Park Central Hotel, NYC)

Bolden, Johnny—Roseland Cafe, Phila., Pa.; Tinsley, Ted, Parish Cafe; Scott, Tommy, Lennox Club; Slappy Swingers, Harlem Cafe; Gorham, Jimmy, Strand Ballroom; WDAS (1370 kilo.) Nite late pickups (Swail sessions for livin' jamsters)

Bon, Ben—NBC, appearing on all Top Hatters Shows (Piano and songs)

Brown, Cleo—NBC Red—Tues. 1:00 P.M. (Boogie Woogie pianist)

Brown, Les—NBC, scattered schedule

Bughouse Rhythm—NBC Red—Friday 7:45 P.M. (Novelty swing; G. Archibald Presby, commentator)

Busse, Henry—NBC Red—Sun. 11:45 A.M., Mon. & Tues. 12 mid.—NBC Blue—Sun. & Thurs. 12 mid.; WMAQ (670 kilo.) Wed., Fri. and Sat. 12 mid.

Byron, Bob—CBS—Mon., Tues. and Fri. 4 P.M. (Swing Whistler, songs and patter)

Campbell's Royalists, Roy—NBC Red—Monday 7:45 P.M. (Swing Harmony Team)

Charlois, The—NBC Red—Sat. 10 A.M., MBS Sun 2 P.M. (Quartette)

Davidson, Trump—NBC Blue—Fri. 12 mid. (Club Esquire, Toronto, Can.)

Davis, Johnny—MBS—Mon. 11:30 P.M., Wed. & Fri. 12:30 A.M.; WGN (720 kilo.) widely scattered schedule (Scat singer with Fred Waring troupe, Drake Hotel, Chicago)

Dawn, Dolly—CBS—(Warbles with George Hall's Ork)

Dorsey, Tommy—NBC Blue—Friday 10 P.M.; CBS, Mon. 12 mid.; Fri. 11:30 P.M. (Ritz-Carlton Hotel, Boston)

Felton, Happy—MBS—Mon. and Fri. 1:00 A.M. (William Penn Hotel, Phila., Pa.)

Freeman, Jay—CBS—Sun. 11:30 P.M., Mon. and Fri. 7:30 P.M. (Paradise Cafe, NYC)

Goodman, Benny—CBS—Tues. 9:30 P.M. (Camel Swing School)

Good Time Society—NBC Blue—Mon. 8 P.M. (Always a noted guest negro combo)

Hall, George—CBS—Mon., Tues. and Thurs. 6:45 P.M.; Sat. 12:30 P.M. (Hotel Taff, NYC)

Haw's Red Hot and Lowdown, Bob—WAAF (920 kilo.)—Daily except Sun. 3 P.M. (Recordings)

Henderson, Horace—CBS—Sunday 1:30 A.M.; Mon., Wed., Fri. 1:15 A.M.; Sat. 1 A.M.; WBBM (770 kilo.)—Tues. and Thurs. 2:07 A.M. (Swingland Cafe, Chicago)

Hinnett, Arthur—NBC limited web—(WVNC, 570 kilo.; WFBC, 1300 kilo.; WFLA, 620 kilo.; WPTF, 480 kilo.—Mon. and Fri. 3:45 P.M. (Organ melodies in the groove)

Howard, Bob—WHN (1010 kilo.) Sun. through Sat. 12 mid. (Ambassador of Rhythm)

Kemp, Hal—CBS—Friday 8:30 P.M. (also 11:30 P.M.)

Kings Jesters—NBC Red—Wed., Thurs. and Fri. 11:15 P.M.—WMAQ (670 kilo.) nite 1:30 A.M. LaSalle Hotel, Chicago)

Ink Spots—NBC Red—Tues. 11:15 P.M.; also on Good Time Society Revue (Swing quartette)

Jacobson, Stan—WTMJ (420 kilo.)—nite pick-up (Wisconsin Roof, Milwaukee)

Jam Session—WTMJ (420 kilo.)—Sat. 7:00 P.M. (Solid hour of solid send-offs)

Johnson, Countess—KXBY (1530 kilo.)—nite 2 A.M. (Kansas City Hot Spot)

Kirk, Andy—NBC Red—Sun., Wed., Thurs. and Fri. 12:30 A.M.; WENR (870 kilo.)—Mon. and Tues. 12:30 A.M.; WMAQ (670 kilo.)—Tues. and Thurs. 11:15 P.M.; Sat. 12:30 A.M. (Effective until Sept. 19 with either Louis Armstrong or Earl Hines then wielding the baton)

Lee, Loretta—NBC Blue—Sun. 7:30 P.M. (Stylish swing singing)

McDowell, Adrian—WSM (450 kilo.)—Tues., Thurs. and Fri. 12:30 A.M. (Wagon Wheel, Nashville, Tenn.)

Meakin, Jack—NBC limited web—Mon. 1:30 A.M. (Also news of swing bands)

Meat the Orchestra—NBC Blue—Wed. 5:45 P.M. (Novelty Swing)

Modernaires—WLW (760 kilo.) Thurs. 6:00 P.M. (Swing singing)

O'Brien, Johnny—NBC Red—Tues. 2:45 P.M.; NBC Blue Fri. 8:15 P.M. (Swing Harmonica and orchestra)

OH, Tommy—WIND (540 kilo.)—1:15 P.M. and 3:15 P.M. daily except Sun.; 10 P.M. daily except Sun. and Fri. (Swing capering console)

Pollack, Ben—Don Lee West Coast web—Sun., Mon., Tues. and Thurs. 3 A.M.; Wed., Fri., Sat. 3:30 A.M. (International Cafe, Culver City, Calif.)

Rhythm Console—CBS—Sat. 1:45 A.M. (The organ man sends cats)

Saturday Nite Swing Club—CBS—Sat. 8 P.M. (All-known swing guests and Leth Stevens; Paul Douglas, commentator)

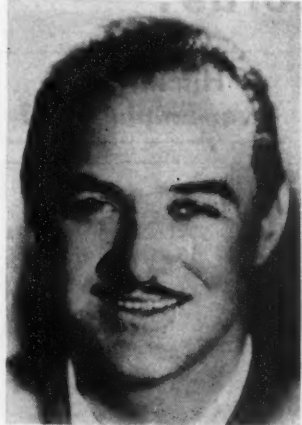
g a New Song—WTMJ (420 kilo.) Sat. A.M. (Studio presentation)

Swinging the Blues—CBS—Mon. 12 noon (Studio presentation)
Swingers—WTMJ (420 kilo.)—Sun. 4:00 P.M. (Frank Worth conducts the swing class)
Top Hatters—NBC Red—Sat. 6 P.M.; Mon., Tues., Wed. and Fri. 6:45 P.M. (Jan Savitt, director; creators of "Music with a Shuffle")
Williams, Mary Lou—Appearing on all Andy Kirk spots (Pianist extraordinary)

EDDIE SOUTH IN PARIS

Harrison Smith contributes some interesting facts. "King Porter Stomp" was named after a famous old-time musician. Snooks and his Memphis Stompers is a white New York band led by Snooks Friedman. Eddie South, the "dark angel of the violin" is playing at the Paris exposition. Clifford Hayes had a fine band from Louisville, Ky. The Seven Gallon Jug Band was an old colored combination under Clarence Williams. The KXYZ band, which waxed some fine stuff on Bluebird, is a hot unit from Houston, Texas, that broadcasts over that station. In the same vein, Guy Nicholson adds that the Tennessee Ten was an augmented version of the Memphis Five, as also Ladd's Black Aces. He says that Jazzbo's Serenaders on Cameo is still the same gang. And praises Jimmy Lytell's clarinet, Miff Mole's trombone, and Phil Napoleon's trumpet.

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Jives From the Jitterbugs

High And Low Down On The Hot Men

By M. W. Stearns

ZEAL IN NEW ZEALAND

Arthur Pearce writes from Wellington, New Zealand, to enquire about those Champion platters of Wingy Manone's, and says, "It's the worry of my life that I can't place these artists." The titles were "Tar Paper Stomp," "Shake That Thing," and "Big Butter and Egg Man." I don't blame Pearce for being confused. As a matter of fact, these discs were reissued from old Gennett stock, by Decca, in their fling at a 25c record which fell through. So they were rare to begin with. The personnel remains a mystery because Wingy himself can't remember. He says it was just some of the boys, none of whom became famous later. Pearce goes for Dixieland music in general and Bob Crosby in particular.

CATS FROM PRAIRIE DOG

Swing has come to Prairie du Chien, Wisconsin, if the fan mail means anything. William Antoine wants to know, "Why was Bix con-

sidered good? All my friends think he stinks, and prefer Armstrong and Berigan." He adds, just to make it unanimous, that it takes a month out there to sift the meat from the bull in Down Beat. But Verne Yonker, from the same metropolis, says Down Beat is educational and informative. This must have been a strain, because he adds, "except those fat-head critics."

CHARLIE CREATH LOCATED

The ubiquitous Al Brackman, who writes several swing columns under various names, reports that Charlie Creath is playing today in Pittsburgh. Creath is that oldster who waxed a few rare discs back in the twenties with a fine ork. It seems that he plays aboard the S. S. St. Paul on "Moonlight Cruises." Get after him, fans, and you might get a load of real dope. Brackman also hit upon a terrific drummer in the same city named "Honey Boy," who unfortunately went to the hospital with a nervous breakdown. That's the way they go.

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Was Importance of 1st Jazz Soloists Exaggerated by Records?

Many Musicians More Responsible for Development of Swing Forgotten Because They Didn't Record

By Paul Eduard Miller

Jazz music, like any other modern development, is only as good as the men behind it. The men mainly responsible for the development of swing music are unquestionably the following:

F. J. (Jelly Roll) Morton (pianist, conductor, composer, and arranger)
Joseph (King) Oliver (trumpeter, conductor, composer)
Oscar (Papa) Celestin (trumpeter, conductor, composer)
Loring (Red) Nichols (trumpeter, conductor, composer)
Erskine Tate (conductor and violinist)
A. Charles Elgar (conductor, violinist, and arranger)
Don Redman (saxophonist, conductor, composer, arranger)
Charles L. Cooke (pianist, conductor, arranger)
Duke Ellington (pianist, conductor, composer, arranger)
Fletcher Henderson (pianist, conductor, composer, arranger)

Ellington, Nichols, and Henderson will, of course, surprise no one, though there may be some eyebrow raising at the significance of Morton, Oliver, and Celestin; and I suspect that many a full-fledged swing addict will find his composure considerably disturbed by the relative importance of Cooke, Tate, Elgar, and Redman.*

Records Exaggerated Importance of Some Musicians

Almost every big name in jazz can be traced to the various organizations represented by these ten men. In accounting for the comparative obscurity of many of them, it must be kept in mind that before the widespread influence of the radio, it was recordings which molded the public mind. Hence the popularity of such figures as Beiderbecke, Armstrong, Nichols, Handy, and of such organizations as the Original Dixieland Band, the New Orleans Rhythm Kings, the Cotton Pickers, and the Original Memphis Five.

Of the 11 soloist and bands prior to the Original Dixielanders and Brown's band, only two (Morton and Handy) recorded. The lamentable prevailing ignorance concerning Elgar, Tate, Cooke, and Celestin can be explained only on the basis that a dearth of authentic information concerning early jazz has led to a widespread acceptance and exaggerated importance of soloists and orchestras who employed the medium of recordings to promulgate their techniques and publicize themselves.

Buddy Bolden's Band, The Original Creole Band, The Eagle Band, and The Olympia Band — these were the great hot ragtime-jazz orchestras of the early New Orleans period (1900-1918), and their ideas and techniques were absorbed by the Original Dixielanders who enjoy the credit by virtue of recordings which date from 1917-1920. The Original Creole Band was the first native New Orleans ragtime band to leave the South (1911) and carry its influence to California's Barbary

*Let me say at the beginning that this is an attempt at logical deduction from chronological facts. It must be kept in mind that the duration of the productive activity of the various organizations is, so far as this article is concerned, the basis for judging the value of their contributions to jazz. Not that the age of an orchestra necessarily makes for excellence. But oddly enough, the first forty years in the history of jazz (see columns 4 and 5) indicates that such an implication is tenable.

Coast, to Chicago, and thence to New York. Like its contemporaries, the Creole Band unfortunately never recorded.

Rhythm Kings and Oliver Played At Same Time

With the onset of the Chicago period (1918-1925) came many of the great New Orleans soloists and leaders. Oliver was destined to make history both as leader of a band and composer of many good tunes (Snag It, West End Blues, Sugar Foot Stomp, etc.). Oliver is considered important principally because he schooled Armstrong. As a matter of history, however, Oliver can stand on his own merits. As conductor, composer, and trumpeter he actively contributed to the development of hot jazz for a period of fifteen years (1913-1928). Long before arriving in Chicago in 1918, he was intimately associated with the four major New Orleans bands of the early period. Evidence of his ability to discern fine soloists is found in the fact that the men who have played in his band include Armstrong, Red Allen, Wellman Braud, Bigard, Bob Shaffner, Paul Barbarin, Johnny and Baby Dodds, Jimmy Noone, Omar Simeon, and Luis Russell. Oliver recorded more prolifically than any other early Negro band, principally for Gennett, Okeh, and Vocalion. My personal favorite Oliver disc is Vocalion 1033 of Sugar Foot Stomp.

Jelly Roll Morton migrated to Chicago as early as 1915. Morton's claim to distinction in the history of hot jazz rests upon his stylized piano technique, his ability as a leader, and his fine compositions, which include Wolverine Blues, Kansas City Stomp, and Fiddle Fay Creep. His numerous recordings, both solo and with orchestra, are found mainly on the Gennett, Vocalion, and Victor labels.

While these two men were pioneering in Chicago, trumpeter Celestin's band remained in the South. He developed some fine, but little known, bands, and even as late as 1935 his group was well worth attention. So far as I am able to ascertain, the Celestin band waxed only four discs (for Columbia); best side is It's A Jam Up.

In 1918 and 1919 other New Orleans men were to be found in Chicago (Sidney Bechet, Jimmy Noone, Freddie Keppard, Johnny Dodds) but they either led small bands of their own for only a short time, or were absorbed in one of the larger groups

Is His Influence Over-Emphasized?



Louie Armstrong

hen active in Chicago. Armstrong had not yet arrived in the Windy City, and was then playing on the Mississippi riverboats with Fate Marable's orchestra.

Armstrong's Influence Over-Emphasized

The importance of Armstrong, remarkable a jazz soloist as he is, has been over-emphasized. A long-range view of the history of jazz indicates that while much credit has failed to go where it should, too much esteem has gone in other directions. Three years with Marable primed Armstrong for admirable performances under Oliver, Henderson, Tate, and Dickerson, and it was not until 1925 that a band of his own (recording group only) began to make the records which have since become household appliances. Not till some four years later did Armstrong actually head a band as its leader.

No Great Orchs—Only Great Conductors?

During his thirteen years (1918-1930) as conductor of a first-rate jazz orchestra, Erskine Tate has amply demonstrated that there are no great orchestras, only great conductors. Witness the cases of Oliver, Cooke, Ellington, Elgar, Henderson, Nichols, and Redman—all great conductors. And among the careers shaped to some extent by Tate are those of Armstrong, Hines, Waller, Buster Bailey, Ruben Reeves, Jabbo Smith, Cecil Irwin, Teddy Weatherford, Simeon, Wallace Bishop, and Jimmy Bertrand. Actually Tate began his musical activities in Chicago in 1912, and to this very day he still conducts an orchestra which serves as a training ground for many a beginner.

As early as 1917, A. Charles Elgar led a sixteen piece hot band in Chicago, and for fourteen consecutive years added stature to hot jazz. With him were men such as Joe Sudler, Jimmie Bell, Bigard, Buster Bailey, Crawford Wethington, Clifford King, Braud, Lorenzo Tio, and Darnell Howard. Elgar's Creole Band gave the first "swing concert" ever to be held. In Orchestra Hall, Chicago, in 1919, this group gave Tiger Rag a grand old workout.

Only Negro to Earn Dr. of Music Degree

Charles L. Cooke is the only Negro, I believe, to have earned the degree of Doctor of Music. In 1917 some seventy-five musicians worked under him at Chicago's Riverview Park, and between then and 1930, Keppard, Ax Turner, George Mitchell, Fayette Williams, Johnny St. Cyr (composer of Oriental Strut), William Dawson, Noone, Sterling Todd, Don Pasquall, Anthony Spalding, William Butler, Joseph Poston, and Zutty Singleton performed under his able baton. Cooke's band waxed several discs for Gennett, several for Okeh (under the name Cooke's Gingersnaps), and about eight for Columbia. For a sample of Keppard's trumpet and Noone's clarinet, High Fever is a good choice.

(Modulate to page 39)

Dates given apply to the best years. No attempt is made to include the full span of life of an orchestra. The initials RG after name of orchestra indicates that its importance is mainly as a recording group. N for Negro. W for White.

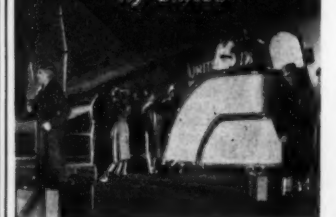
Buddy Bolden's Orch., 1900-1910, N
The Original Creole Band, 1910-1918, N

Jelly Roll Morton (as soloist), 1910-1930, N
Jelly Roll Morton's Orch., 1923-1927, RG-N
The Olympia Band, 1912-1918, N
The Eagle Band, 1912-1918, N
The Original Dixieland Band, 1914-1928, W
Brown's Band from Dixieland, 1914-1916, W
Leroy Smith's Orch., 1915-1925, N
Wilbur Sweatman's Orch., 1916-1924, N
Elgar's Creole Band, 1916-1930, N
Jim Europe's Hell Fighters, 1917-1919, N
Charles Cooke's Orch., 1918-1930, N
Erskine Tate's Orch., 1918-1930, N
King Oliver's Orch., 1918-1928, N
Freddie Keppard's Orch., 1918-1922, N
Celestin's Tusado Orch., 1918-1928, N
Fate Marable's Orch., 1918-1925, N
Charles Creath's Jazz-o-Maniacs, 1918-1925, N
New Orleans Rhythm Kings, 1919-1923, W
Spikes Brothers' Orch., 1920-1925, N
McKinney's Cotton Pickers, 1920-1935, N
John Wycliffe's Orch., 1922-1926, N
The Wolverines Orch., 1922-1925, N
Clarence Williams' Blue Five, 1922-1924, N (RG)
Duke Ellington's Orch., 1923-1937, N
Fletcher Henderson's Orch., 1923-1937, N
The Cotton Pickers, 1923-1925, RG-W
The Original Memphis Five, 1924-1926, RG-W
Johnny Dodd's Orch., 1924-1930, N
Benny Moten's Orch., 1925-1935, N
Casa Loma Orch., 1925-1937, W
Elmer Snowden's Orch., 1925-1933, N
Tiny Parham's Orch., 1925-1930, N
Jean Goldkette's Orch., 1925-1927, W
Charles Pierce's Illinoisians, 1925-1928, W
Louis Armstrong's Hot Five, 1925-1928, RG-N
The Five Pennies, 1927-1930, RG-W
Joe Venuti's Orch., 1927-1930, RG-W
Frank Trumbauer's Orch., 1925-1928, W
Ben Pollack's Orch., 1927-1937, W
The Misourians, 1927-1929, N
Claude Hopkins' Orch., 1927-1937, N
Lola Russell's Orch., 1927-1937, N
Carroll Dickerson's Orch., 1927-1930, N
Chick Webb's Orch., 1927-1937, N
Jimmie Noone's Orch., 1927-1930, N
Louis Armstrong's Orch., 1929-1937, N
The Blue Rhythm Band, 1929-1937, N
Andy Kirk's Orch., 1929-1937, N
Cab Calloway's Orch., 1929-1937, N
Jimmie Lunceford's Orch., 1930-1937, N
Earl Hines' Orch., 1930-1937, N
Don Redman's Orch., 1931-1937, N
Benny Goodman's Orch., 1933-1937, W
Dorsey Brothers' Orch., 1933-1935, W
Jimmy Dorsey's Orch., 1935-1937, W
Red Norvo's Orch., 1935-1937, W
Teddy Hill's Orch., 1935-1937, N
Willie Bryant's Orch., 1935-1937, N

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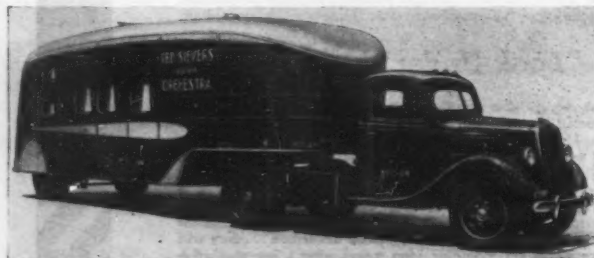
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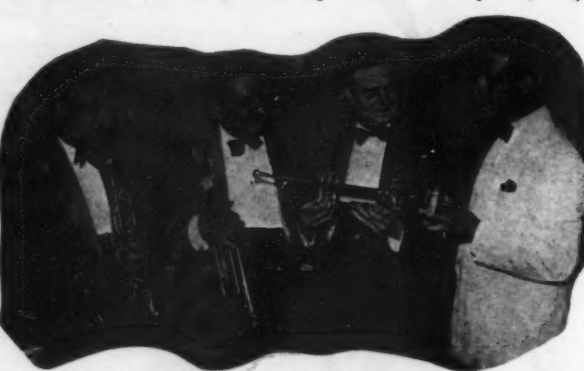
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By Bill Burton

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Get a look at the latest issue of the Silk Stocking Revue and get a peep at the legs belonging to Sharri Kaye (vocalist with Woody Herman) — Boy,



Bill Burton

what a pair of gams . . . Tito Coral, the handsome Mexican singer, is jubilant about securing his final citizenship papers. As Tito tells it, he is now a "wan hundred per cent Amerikon" . . . Joe Marsala and his Chicagoans, with Adele Girard at the "swing" harp will continue to swing out at the Hickory House in New York until April of next year . . . Joe Bishop's little daughter had a couple of teeth knocked out by the son of an unknown cello player. She claims he objected to her statement that his dad can't swing . . . Herb Reis with Mills Music asked for a raise and instead received a promotion—well, at least he won't have to pay an income tax on that . . . Harry Leedy, personal manager of Connie Boswell and a member of the California office of Rockwell-O'Keefe, Inc., is in New York looking for picture talent—all you good looking guys and gals get in touch with him . . . The mother of Nita Cort (vocalist with Lee Shelly) is ailing in Boston . . . Incidentally, four members of the Lee Shelly orchestra will become fathers around the first week in September—namely—Paul Warner (vocalist), Ben Chittell (drums), Gene Hammett (bass), and Henry Lasker (piano) . . . Mrs. Lebrozi, popular society woman and number one cat with the Bob Crosby Orchestra, just stepped in to say Hello . . . Goldie, violinist with the Mitchell Ayers Orchestra is also in charge of the advertising with this co-operative group . . . Bandsman Oscar Bradley's son John, a freshman at Yale, helps his dad

on some of the arrangements for the Phil Baker show . . . Did you know that Rudy Vallee holds a managerial interest in tiny Judy Starr? . . . a little tip-off to youse guys who want to be in the know — K. K. Hansen is now Vice-President in the N. Y. office of the R. C. Comer Advertising Agency . . . Dorothy Howe, vocalist with the Phil Napoleon Orchestra, busy during the day posing for commercial photographers—her latest assignment was for brassieres . . . She sure must be healthy . . . My big ears heard that the Bob Crosby orchestra tempted Ralph Muzzillo but Ralph preferred staying on with Frank Dailey . . . Sid Austin and Johanna Von Isakvoics are getting in a romantic mood . . . The Boswell Sisters had a reunion last week at the Lloyd-Boswell Farm in Putnam Valley, New York . . . Connie Boswell has turned BLONDE . . . Mrs. Al Donahue expecting another addition to the family—here's hoping the guy can swing . . . Tommy Dorsey building a big, beautiful bar in his home in New Jersey . . . Joe Higgins, Brunswick recording manager, has been suffering with a sore throat—guess that's due to his constant rooting for Fordham . . . Sara Jane Thomson, popular secretary for Glen Gray, showing off a new tan . . . Incidentally, I rate her my number one passion for this coming season . . . Gee! it's tough, just when I get used to my girl Sunday, she starts keeping steady company with a guy—and he doesn't even play an instrument . . . The best story teller of all musicians is Russ Morgan . . . Just re-

Connie Boswell Goes Blonde



Connie Boswell

turned from a trip to Pittsburgh where I heard Ken Martin's band . . . Sounds great . . . The Jimmy Dorsey band did a gross of \$24,000 in the week at the Stanley Theatre in Pittsburgh—only a few hundred dollars under Benny Goodman . . . Looks like New York will have the pick of the name bands this season. . . . At the New Yorker will be Glen Gray and the Casa Loma orch . . . at the Pennsylvania Hotel will be Benny Goodman; at the Roosevelt Hotel, Guy Lombardo and at the Commodore Hotel.

High School Students Study Instruments In The North Woods

(See picture on page 39)

Working in the quiet for nearly a decade, asking few favors other than permission to ride on their own laurels, the National Music Camp at Interlochen, Michigan, has been experiencing one of the most successful seasons since its inception.

Back in 1928 Dr. Joseph E. Maddy conceived the idea of a camp where high school students of the nation could get together and continue their musical education through the summer months.

The outgrowth of that first idea is the National Music Camp. In its present status it is a far cry from its first humble beginning. From a scant dozen buildings it has mushroomed to an institution of 125 dormitories, cabins, class halls, and so on. There is a well equipped hospital on the grounds and one of the finest resort hotels in the northern part of Michigan.

The camp has seen the comings and goings of many of the nation's great musicians. John Phillip Sousa spoke highly of the work and spent considerable time with the faculty. Shortly before his death he wrote a stirring march and dedicated it to the camp.

Vladimir Baklinskoff, Ernest La Prade, Howard Hanson, Percy

Grainger . . . all of them are staunch friends of this non-profit plan for the advancement of music achievement.

Each Sunday evening during the eight weeks that the camp is in session there is a broadcast program over the facilities of the National Broadcasting Company. This program draws comment from one end of the nation to the other in the form of telegrams, letters and visits.

From the rustic stage in the center of the tree-studded bowl the choir section of the National Music Camp this year performed Gounod's comic opera, "The Frantic Physician." This production was well received on both of its performances.

Dr. Maddy, who is Professor of Music at the University of Michigan, feels that the work has only begun. It is his ambition to make it possible to offer every deserving high school student in the country an opportunity to attend some such institution. At the present time the tuition to the camp has been reduced. As the great indebtedness that hangs over the camp is reduced it is expected that the rate will become still lower.

And so, a great work is being carried forward at Interlochen. The Music Bowl, as it is called by its (Modulate to page 39)

Magnante Radio Accordion Quartet

a SENSATION at the CONVENTION!



The quartet rehearsing in the NBC studios for its Convention appearances. Left to right: Abe Goldman, Gene von Hallberg, Charles Magnante, Joe Biviano. These artists play most of the accordion work on major radio network programs originating in New York City.

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Four accordions . . . forty nimble fingers . . . ultra-modern arrangements . . . something entirely different, this Magnante Radio Accordion Quartet!

Making its first public appearance at the recent Music Merchant's Convention in New York, the Quartet stopped the show twice—both at the Convention banquet and at the Excelsior recital (where it appeared with such other accordion notables as Andy Arcari, Charles Dalosio, Frank Giviani, and Pietro).

Tremendous applause . . . cheers . . . and cries of "More—More!" followed renditions by the Quartet of a program including "Mardi Gras" from the Mississippi Suite by Ferde Grofe, "G Minor Fugue" by Bach, Rimsky-Korsakoff's "Flight of the Bumble Bee" and Magnante's own "Accordiana." Accordionists, musical critics, and

music dealers were unanimous in their enthusiasm.

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TSCHAIKOWSKY'S ROMEO & JULIET IS WAXED

By Edgar Greentree

Though summer is normally a slack season as far as important classical record releases are concerned, the month of August has been somewhat of an exception. The featured Victor release for this month was the Boston Symphony Orchestra's recording of Tchaikowsky's "Romeo and Juliet" Overture. Under the baton of the famous Dr. Serge Koussevitzky, this album has just cause to be featured. For some reason or other, this composition, always a popular one, has been in greater demand than ever this summer so that Chicago, New York and other sections of the country have heard it time and again. We rank Dr. Koussevitzky's interpretation near the top, and are glad to report that this recording is first rate when viewed from a mechanical standpoint. Five sides of 12-inch Red Seal records are required for the presentation of "Romeo and Juliet," while the sixth surface is devoted to the "Maiden with the Roses" from the suite by Sibelius "Swan-White."

Sibelius Recordings

A later release of the Victor company's is the Third Album of the Sibelius Society containing two important works of one of the greatest, if not the greatest of living composers — Jan Sibelius. One of the compositions is his Sixth Symphony and the other is the Quartet in D Minor. The recording is done by the composer's own countrymen of the Finnish National Orchestra. It is all under the direction of George Schneevogt. The symphony is much more melodic than most of Sibelius' works and less melancholic. The quartet is an early product, but well worth hearing. Incidentally, the quartet is played by the "Rumanian String Quartet."

Victor Releases Stephen Foster Album

Almost coincident with the establishment of the magnificent Stephen Foster Memorial at the University of Pittsburgh, the Victor company announced the release of a complete album devoted to Stephen Foster songs. Every American has sung and whistled this man's songs, often never guessing who had written them. This album contains one tune, "Ah! May the Red Rose Live Always," which is very seldom heard. The rest, for the most part, are all standards by now. Richard Crooks, excellent tenor, who is featured in this album with the Balladeers, does a fine job.

Leaving the albums for a while we come to shorter works on one and two discs. A representative single record is that presenting the distinguished pianist, George Copeland, in two Spanish numbers. Through a native of Boston, Copeland has spent most of his life in Spain and France, and is today probably the foremost authority on Spanish music for the piano. Driven from his estate at Mallorca, George Copeland was forced to return to this country. On this record he featured "La Players" (the label says that it's No. 5 from "Danzas Espanolas") by Enrique Granados, and "El Puerto" by Emilio Lehmberg. An excellent recording, this should not be missed by any interested in good piano work or in Spanish music.

Inquire of your local music dealer when you want an extra copy of DOWN BEAT.

A Symphony Maestro "Takes Off" . . . With 35 Men



When Werner Janssen, the first native New Yorker ever to be so honored, conducted the New York Philharmonic Symphony Orchestra in 1934 and 1935, he worked no

harder than he does with his own thirty-five piece radio orchestra. Here the camera has caught his changing expressions and gestures as he interprets the music.

Jose Iturbi Radio Program Is Cut Off the Air

Philadelphia, Pa. — Jose Iturbi, pianist and conductor whose unpredictable antics have cracked page one with monotonous regularity, did it again last August 9.

Conducting an all-American program in the open air symphony series from Robin Hood Dell, the forthright Spaniard announced that Lucy Monroe and Jan Peerce, radio vocalists on the bill, should not in-

terfere with his program of orchestral music. Then, ignoring warnings from both NBC and worried Manager Alfred R. Allen, he attempted to switch a non-cleared number into the broadcast portion of the program. So, although he finished the program he was cut off the air.

Perturbed, Iturbi publicly ritzed the type of music played on the program when he flared up to reporters after the performance. Among the compositions on the bill were "Circus Days" by Deems Taylor; "I'm Falling in Love with Someone" by Herbert; "The Song is You," by Kern; "Rhapsody in Blue," by Gershwin;

RADIO STATIONS MAY FIGHT UNION DEMANDS

New York, N. Y.—Independent radio station representatives met in closely guarded session at the Waldorf-Astoria Hotel here on August 22, in a desperate attempt to arrive at some solution of the A. F. M. demand that more musicians be employed on the smaller radio stations.

Robert W. Bingham, head of WHAS, Louisville, called the meeting. A somewhat similar meeting was held in Chicago during the middle of August and the New York meeting will represent the final solution to President Weber's demand.

A number of the independent radio stations are in favor of employing a crack labor attorney to fight the broadcaster's battle with the A.F.M. Some unified organization of independent broadcasters will be formed with authority to deal with the A. F. M.'s demands, which must be met on or before the September 16 deadline.

CBS, NBC, and Mutual have already agreed to meet many of the Federation's demands but as the big chains and their affiliated stations employ a very fair quota of musicians, the AFM demands do not hit them so hard. The independent radio stations, however, are on dangerous grounds and unless they come to some agreement with President Weber and his sub-committee, their very existence is threatened.

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WHERE IS? . . .

By Bill Rosee

WHERE IS . . . ? Bertil Nelson, Alto Sax; last I heard from him was in Jamestown, N. Y. at the Gold Dollar. If you see this, Bert, send your address to this column . . . Judd Lawson.

Paul Goldberg, a sax and clarinet man in Hartford, Conn., (832 Woodland St.) wants to get in touch with another Paul Goldberg, also a sax and clarinet man. Latest information Paul Goldberg number one has on Paul Goldberg number two is that he saw a picture of him with Carlos Cortez' orchestra in the April issue of Down Beat.

In an attempt to make contact between old friends who have lost track of each other, this column will publish as many "WHERE IS's?" as space will allow.

Dear Editor:

Could somebody please tell me what has happened to Judy Star. Formerly out on the coast with Al Lyons and at last report was balled up in the Vallee cycle of heart interests or sumpin'. She's about 4½ feet tall and if she weighs more than 80 lbs, I miss my guess, and Boy, Oh Man, can she sing!

Sincerely,
Bill Harriman,
Hondo, Cal.

DID YOU KNOW

What radio favorites of today were doing before they came to the airwaves? A little bit of everything—both Paul Whiteman and Abe Lyman drove taxicabs; Organist Irma Glen toured the country in vaudeville; Betty Bennett sang and Joe Wolverton accompanied her on his guitar in front of theater entrances to keep impatient audiences entertained; Jackie Heller was amateur fly-weight boxing champion of Penn.

"DOGGONE THESE TRUCK-HOLES!"

Meredith Wilson, General Musical Director of NBC's Western Division has to divide his time between San Francisco and Hollywood, in order to fulfill his contracts as maestro of the Show Boat and the Carefree Carnival . . . so he spends almost as much time in the air as on it.

Flying from San Francisco to the film capitol the other day he sat across the aisle from a rancher enjoying his first airplane trip . . . and not appearing to mind it except when the plane encountered an occasional air-pocket. Each time it dipped the rancher muttered, "Dog-gone these truck-holes!"

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ARRANGERS CAN BE MORE DARING TODAY, SAYS DAVE ROSE

Music, formerly written not only by but for musicians, is now being composed more and more for the general public, for the man in the street and his wife in the home, according to Dave Rose, NBC music arranger, who is the author of a symphony which was recently played at a Grant Park concert by Roy Shields and his orchestra. There was a time, Dave says, when a composer did not expect his music to be appreciated by the public, but that day is past, thanks to radio. Radio demands such a great quantity and variety of music that composers and song writers can experiment, they can be more daring, and in this manner the public appreciation has been raised so far that now composers find they have a vast new audience, aside from musicians themselves.

Not only the composing of music but also its scoring, arranging a piece for various types of orchestras, and for various instruments, has been radically changed in recent years. Dave points to the Roy Shields Review, a thirty minute program for which he arranges the music as a good example of a modern musical show which could not have been possible a few years ago. On this program, which features a variety of music from opera to modern swing, the arrangements are so treated that each number includes the entire scale from legitimate concert scoring to present-day swing. This type of arrangement brings out the full possibilities of each of the thirty instruments in the Shields orchestra, but until radio raised the level of popular appreciation of music such arrangements would only have been understood by musicians and music critics.

Other programs on which the modern type of arrangements are made by Dave Rose include the Kalten-

Has 1st Symphony Played



Dave Rose

meyer's Kindergarten on Saturday afternoon, the Wednesday night Minstrel Show, the Night Club on Tuesday, the Saturday Jamboree program, and the Sunday afternoon Encore Music, which also features Roy Shields and his orchestra. In addition to orchestral music Dave also arranges numbers sung by Martha Raye, Jackie Heller, Gale Page, Clark Dennis, and other vocalists. In scoring a number, in addition to bringing out the best qualities of each instrument in the orchestra and the voice of the soloist, it is also necessary to cut or lengthen a piece to suit the rigid time requirements of the program. A certain number, for example, must be so arranged that it will take exactly two minutes and forty-three seconds to play, while another number must be stretched to three minutes and five seconds. All in all, Dave Rose's task is one of the most difficult at NBC, and one which the listening audience knows least about.

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ST. LOUIS, MO.

Many Musicians Are Licensed Air Pilots - All Like To Fly

By Bill Rosee

Rad Robinson and Ken Darby, two of the King's Men, formerly with Paul Whiteman, are licensed air pilots . . . Franz Pfau, NBC staff pianist, has been signed for a series of National Barn Dance broadcasts, to relieve John Brown, whose work has been a shade too heavy for him to carry . . . Dave Rose, who arranges music for many NBC shows originating in Chicago, couldn't read notes five years ago . . . The Vagabonds, Negro swing quartet at NBC, are all first cousins . . . Healan Mackenzie, Healan of the South Seas, has two aunts who were ladies in waiting to Queen Liliukalani, two uncles who were ceremonial singers at native Hawaiian feasts, and several pure Scotch aunts and uncles . . . he is the grandson of a native chief and although he is not superstitious, he says he has long since learned it is dangerous to walk in a coconut grove on a windy day . . . he hates watermelons and bananas, although they are native to his Hawaii. He once was forced to top off a 22-course ceremonial feast with them and has never been able to

stomach them since . . . Robert Emmett Dolan, musical director of the NBC Sunday Night Party, has a husky assistant, one of whose jobs is to carry the music for each program back and forth between the studio and Dolan's library. At times, the musical score weighs more than 90 pounds. This includes the music sheets for 29 musicians, 16 members of the chorus, the soloists and Dolan's own lead sheets . . . In spite of their military title, three of the four Cadets, NBC male quartet, are sons of ministers. All three were born in 1905. Reo Fletcher, pianist and arranger for the Cadets, was named for a 1905 Reo owned by his dad . . . Add NBC golfers in the 70's: Edward Vito, harpist; Frankie Papile, accordionist; Roy Shield, NBC Central Division music director; Shorty Carson of the Ranch Boys, and Johnnie Johnston, baritone.

On Sept. 28, Virginio Marucci and his 18-piece orchestra will go on the NBC-Red network in a program entitled Smoke Dreams, featuring "The Dreamer", and a guest artist each week.

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WEBER'S STRAIGHT FROM SHOULDER TALK

(Continued from page 8)

the musician is being discriminated against in the present wholesale use of records without further recompense other than the original fee received by the musician at time of making the record.

"But," President Weber stated explicitly, "we are going at this matter carefully and intelligently. We are making a survey not only of radio chains and their outlets, but of the smaller unattached stations with particular reference to their revenue producing ability."

"We recognize very definitely," he added, "that there are low powered radio stations in small communities where revenue producing possibilities are low, but we also recognize the fact that there are low powered radio stations in high revenue producing localities which can afford to hire musicians and, if the rights of the musician are to be protected—and they will be—such station must employ musicians."

"Bootlegging" of Records Unfair
Another point which irked President Weber, and is now the subject of impending legislation in Congress, is the bootlegging of records by transcription companies which without so much as a "by your leave" coolly record chain radio broadcasts by musicians and others and sell them to the smaller independent stations.

"That is another situation we will rectify," said Mr. Weber, "if the present legislation becomes effective." And he left no doubt in the mind of DOWN BEAT'S representative that every atom of power and the resources of the Federation would be thrown behind the proposed legislation.

There can be no question of the fact that the American Federation of Musicians is one of the most powerful labor organizations in the world today. There also can be no question of the fact that, in local union jurisdictions, there have been instances of oppression and chiseling on the part of officials who were looking out for themselves and not the welfare of local members as a whole. That has been true in every great and widely scattered organization. That politics have entered into the A. F. of M., on the part of delegates to the various conventions, President Weber is the first to admit but, as he points out, the very fact that delegates are elected without the Federation's knowledge and have the right of free speech on the convention floor assures a certain amount of independent and healthy representation of the rights of the individual musician.

Tries to Carry Out Will of Majority

That the convention system is not perfect, Mr. Weber also, as a sensible man, is quick to acknowledge. "Delegates," he said, "come to the conventions with many resolutions, some good—some bad. Those resolutions are submitted to general discussion, if worth consideration—and many of them are not." Out of those resolutions submitted come the governing policies of the Federation and, as the actual head of the Federation, President Weber feels that it is his duties to carry out those policies. If, in carrying out those policies, the desires of a minority are necessarily side-tracked, then the welfare of the whole must be the paramount consideration.

That President Weber is deeply sensible of the obligations of his office this correspondent is convinced. His history as president of the A. F. of M. is one of continuous labor of a highly constructive type. A teacher of music himself back in Cincinnati, Mr. Weber knows the problems of the musician. He is thoroughly convinced of the value of unionism and has tried to administer the affairs of the Federation with the welfare of the average musician ever in mind.

"I am an old man in years," President Weber admitted with a slow smile. "This pension, about which so much has been said, will not be mine for many years and with my death it reverts to the treasury of the Federation."

Can Be Forceful But Prefers Simple Methods

Repeated charges have been hurled at President Weber—that he is a ruthless autocrat, that he is an unprincipled dictator who grinds beneath his official heel the neck of the unfortunate musician. It is difficult to see, if the man is to be judged on his presentation of the Federation's and his own case, how such a charge can be justified. In

the rise of any one man to power over the working lives of 125,000 men, and in this instance musicians, it is not impossible that individuals have suffered for the sake of the welfare of the Federation as a whole.

No ranting, insolent wielder of tremendous power is President Weber—rather a quiet spoken, thoughtful and philosophical executive who talks in terms of plain people.

His entire attitude toward the Federation's members as a whole is that of a man who, when necessary, can be forceful, but who much prefers the simple, direct method of

getting at a problem.

His desk is covered with letters and papers. Around him in Federation headquarters are grouped men and women whose attitude toward the inquiring reporter is unaffectedly courteous. Little formality seems to govern the activities of the office. No gushing, loud-spoken minor executives confuse the picture of well ordered efficiency.

Members Themselves Are The Final Court of Appeal

President Weber receives a salary of \$20,000 a year as the boss of the working lives and, in a sense, the social well-being of 125,000 men. He

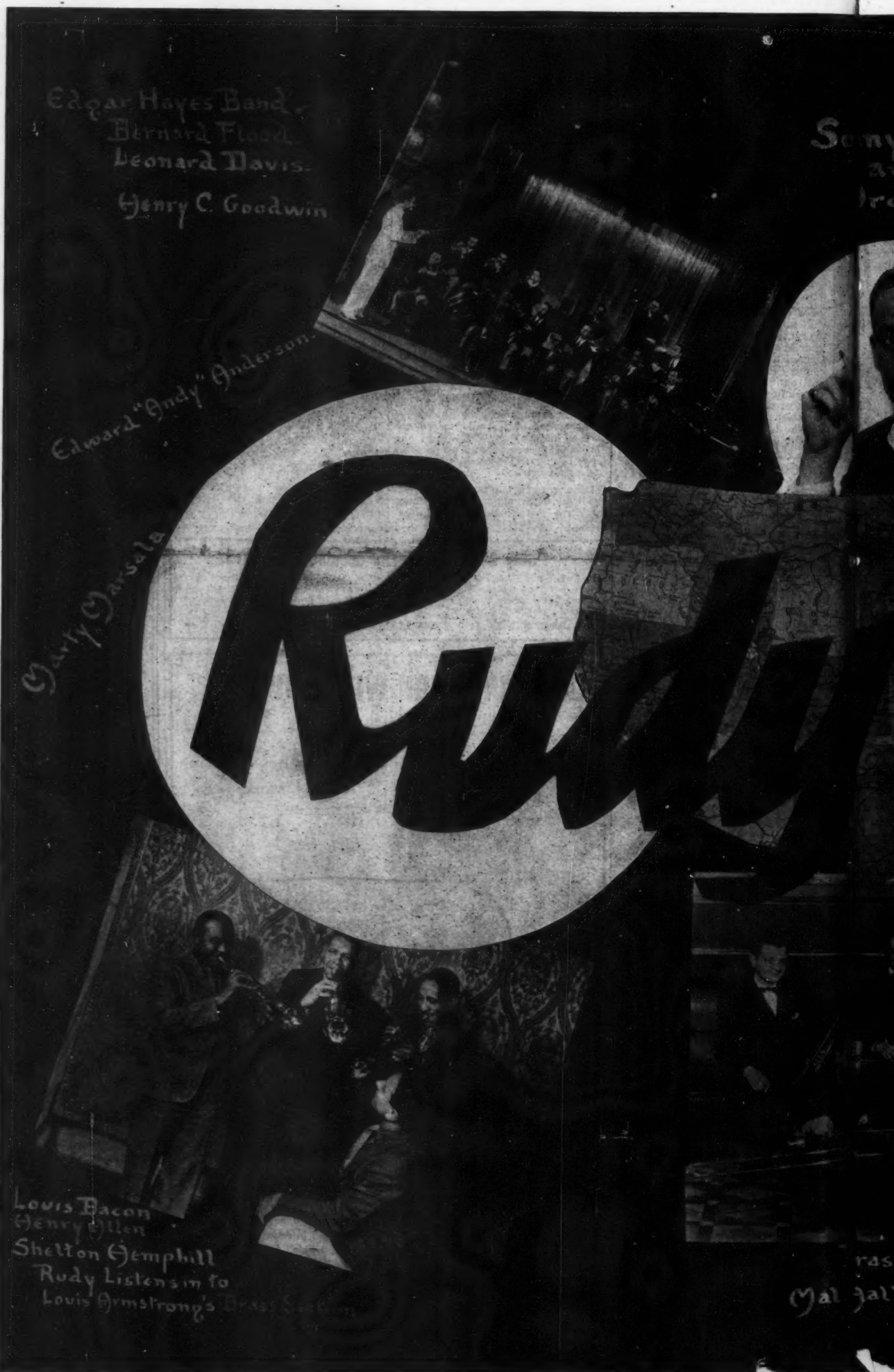
has not always received such a salary, as has been noted previously in this article. History will prove whether he has been a wise, far-seeing executive.

The ultimate welfare of the members of the Federation is in his hands and those of the Executive Committee of the A. F. of M., but in the last analysis the members themselves are the final court of appeal. If there is a strike, the members themselves through their locals must ratify it and theirs is the power to elect the officers who govern them.

BESTOR IS TOPS TO SMOKY CITY CATS

Pittsburgh, Pa. — Don Bestor is still tops to Smoky City cats. Playing at the New Penn, the respected Bestor has been pulling 'em in despite a rise from \$1 to \$1.50 minimum. His weekly take is reported at \$2,500.

Mgr. Lou Passerello's two-month old policy of using name bands has boomed attendance, but whether it is profitable is still doubtful. Bands who have played the spot recently are Clyde McCoy, Johnny Hamp, and Mike Riley.



S TO CATS

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"CAB" AVERAGES \$6,000 A WEEK

In reply to those observers who state that radio and the films are minimizing business for live stage shows in theatres and for one-night stands in ballrooms, Irving Mills points out that Cab Calloway and His Cotton Club orchestra have just completed the most successful and most profitable road season in the history of the attraction. Since leaving the Cotton Club early this year, Calloway has played six months of solid bookings in theatres and in ballrooms from New

York to Kansas City, averaging more than \$6,000 weekly for his share. Most of the bookings involved a percentage arrangement.

Harpist Louis Chicco To Teach

An announcement comes to us that Louis Chicco, dance harpist formerly with such name bands as Vincent Lopez, Ted Fiorito, Roger Wolfe Kahn and now with George Hamilton's Music Box Music, at the Beverly Wilshire in Los Angeles, will be available for the teaching of dance, swing and modern harp playing.

BLONDE BOMBSHELL REORGANIZES HER BAND

Ina Ray Hutton, the blonde bombshell of rhythm, is reorganizing her all-girl band in a New York rehearsal studio, prior to starting the new season with a combined theatre and dance tour about the first of September.

Miss Hutton not only has improved and strengthened her organization by replacing several musicians, but has added a third trombone to the brass section, which now totals six. She also is adding a new routine

of songs and dances to her own repertoire.

ROBBINS-MGM MUSIC INTERESTS EXPAND

New York, N. Y.—Latest addition to the Robbins-MGM music interests is the Sherman-Clay catalog. The complete set-up now includes Miller Music, Inc.; Leo Feist, Inc.; Olman Music Co.; Rudy Wiedoft Publishing Co.; Paul Whiteman Publications; Mayfair Music Co.; and Sherman-Clay Co. Keystone company is still Robbins Music Corp.

'BIG-APPLE' DANCE MAKES SONG HIT

One of the rare instances in which a new dance craze creates a popular song hit is "Big Apple," written by John Redmond and Lee David for Irving Mills of Exclusive Publications.

The dance was introduced, demonstrated and given a stamp of approval at the recent convention of the national association of dancing teachers in New York. Redmond and David wrote the number to fit the dance, and it has been recorded for Variety discs by Clyde Lucas.

Sony Dunham and his Orchestra



*Duke Ellington Band
Fred Jenkins
"Cootie" Williams
Fats Waller Band
Herman Gutrey*



Jimmy Quinn



*Brass Section
Maj. J. J. J. Orchestra*



*Brass Section
Jesse Crawford Orchestra*

Disc-Cussin'

By Paul Eduard Miller

Don Redman (Variety)

Sweet Sue. Don Redman's excellent work as an arranger is demonstrated in the beautifully phrased saxophone choir. The brasses and ensembles are scored in an unconventional fashion and make Sweet Sue interesting. Harold Baker plays a strong trumpet solo. (Editor's Note: What is a strong trumpet solo???)

Stormy Weather. As in Exactly Like You and Sunny Side of the Street, the Redman "swing choir" is featured with novel vocal effects. Redman's soprano chorus is absolutely mellow, proof that the "little corporal of jazz" is a great soloist as well.

Fletcher Henderson (Vocal)

Chris and His Gang. A novelty variation on Christopher Columbus. It's smoothly done, with nice solo work, especially by clarinetist Jerry Blake.

All God's Chillun Got Rhythm; If You Should Ever Leave; Posin'. Typically stylized Henderson arrangements and an expert alto solo by Hilton Jefferson are the only features of these three popular tunes. When considering Henderson, let's not forget that the originator of a style cannot be accused of being conventional now that his style has become commercialized.

Charles Barnett (Variety)

Swingin' Down to Rio. Barnett's own number, recorded under the name of The California Ramblers. It is skillfully arranged and well played, especially considering that most of the composing was done on the spot in the studio. Barnett's tenor is a veritable dynamo; adroitly phrased by the hand of a master. The coda to the piece is a little jam session all by itself.

Chris and His Gang. Slightly faster tempo than the Henderson version, though both use almost identical arrangements. Barnett's tenor again gives out in the grand fashion, while trumpeter Borati achieves a well-balanced solo.

Louis Armstrong (Decca & Vocal)

Sun Showers, Yours and Mine. With the best band Armstrong has ever had behind him, these latest efforts are pitiful. Made for, of and by Armstrong, fully half of each record is devoted to guttural intonations, and the other half to over-featured, if masterly, trumpeting. Fine musicians like Allen Higinbotham, Russell, Holmes, and Nicholas all sit by wasting their talents on conventional accompaniments for the maestro.

The Old Folks at Home. More Armstrong performances, this time, with the Mills Brothers as stooges.

After You've Gone. A re-issue of one of the better Okeh platters of the 1927-28 period, its simple arrangement could scarcely be considered modern. I Got Rhythm. A strictly jam affair which would be thoroughly lambasted if released under anyone else's name.

Red Norvo (Brunswick)

Do You Ever Think of Me. Don in moderately fast tempo, it embraces an exciting xylophone chorus by Norvo, and more than satisfactory work by clarinetist, D'Amico. There are three other sides (all popular ditties) with charming vocal by Mildred Bailey.

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Bert Shefter's Octet (Victor)

Chopin's Ghost (actually Chopin's C Sharp Minor Waltz). There have been so many swing arrangements of the classics in the past several months that we begin to insist on more than mere novelty: the arrangement must be startlingly good. Shefter's swing version is little more than diverting. His treatment seems obviously patterned after the ideas of the Scott Quintette.

Burglars' Revenge. An original by Shefter, this begins cleverly, but rapidly degenerates into a paraphrase on nickelodeon themes. Both this and the previous number, however, feature competent solos by Ricci (clarinet and tenor), Wade (trumpet), Rollini (vibraharp), and Shefter and Branner (pianos).

Joe Sodia's Swingtette (Variety)

Limehouse Blues, I Never Knew. Here is jamming which doesn't get all tangled up with itself. The boys got together in the studio and decided on Limehouse and I Never Knew, and proceeded to "get off." Sodia's guitar, certainly better than average, somehow doesn't get the tone and feeling which is needed. But he's clever and fast, and reminiscent of Django Reinhardt. Froeba performs with taste and finesse; Marsala does some fine clarinet; Wettling provides a solid background; and the ensemble clicks when supporting a solo.

Count Basie (Decca)

John's Idea. Original with the Count, the idea is superior material, but gets lost somewhere in the middle of the score. Neither is it worked out to best advantage, since it does not build up to an effective climax.

One O'Clock Jump. Worse than John's Idea in the matter of following through, but contains a more melodic theme. Too many repeated riffs, one of which is from way back when. Skillful and rhythmic piano work by Basie is backed by well balanced percussion. If the best material were withdrawn from each

"Born To Swing"



Henry Nemo

New York, N. Y.—Henry Nemo (above) is Tin Pan Alley's latest "find", who has written the song, "Born To Swing", which was recorded this month by Midge Williams' Jazz Jesters. Nemo previously wrote "Joe, the Bomber", which he recorded several weeks ago with Billy Hicks' Sizzling Six Band.

of these tunes and made into one new number, the result would be extremely satisfying.

Rex Stewart (Variety)

The Back Room Romp. Originating with Ellington and Stewart, this "contrapuntal romp" starts off with a brand new idea, and it is to be regretted that with such a fine beginning the tune is permitted to slip into the category of typical Ellington stumps in the call-and-answer manner. Not that it is bad jazz. On the contrary, it contains splendid solos by Ellington, Stewart, Carney, and Hodges. But it is the musical idea itself—the pattern attained in the first chorus—which is lost as the rendition progresses. Only in the final chorus does the tune resume its original setting, and then it is too late to be developed. Instead of going into the call-and-answer effect, the piece should have gone into solo supported by the same essential contrapuntal rhythm pattern found in the first chorus. The trombone part is ably played

by Jenkins on the trumpet. This disc was waxed at 3 A. M.

Tea and Trumpets. By the same composers. Stewart's rhythmic trumpeting in his three chorus solo is backed by subtle percussion that has both lift and drive. These two sides, excepting only Caravan by the Bigard group, are the best so far recorded by any of the small Ellington combinations.

Art Tatum (Decca)

Liza, I Would Do Most Anything for You.

One record by each of these piano virtuosos serves as a practical basis for an analysis of their styles. Both are splendid technicians, though the application of their techniques to a given melody is in direct contrast. Whereas Waller works on interpretation of the tune itself, Tatum almost invariably superimposes upon a tune the aspects of his own technique. Waller captures the essence of the composer's idea; Tatum forgets about the composer in his eagerness to display his admittedly brilliant technical ability.

Chauncy Morehouse (Variety)

Blues in B Flat. Based on an old blues chord, this number possesses that "soulful something" which makes for a better brand of music. The Morehouse Swing Six executes it with sustained feeling and enough drive to make it an outstanding swing record. Thornhill, Lytell, Brunies, and Spivak contribute solos technically correct, but at the same time with relaxed feeling, never losing the mood of the blues. Better jamming than that done by Sodia's Swingtette.

On the Alamo. Just as well played as the Blues, but with less interesting treatment.

Benny Goodman (Victor)

Roll 'Em. Composed by Mary Lou Williams, this number gives the entire Goodman orchestra opportunity for a real workout. The soloists are at their best: Goodman's phrasing and sparkling tone were never better; Stacey handles piano work with impressive results; James' trumpeting is finished and appropriate. The piece itself, based on a few measures of Georgia Grind, is commendably worked out.

Changes, When It's Sleepy Time Down South, Can't We Be Friends. All full orchestra. James (trumpet) and Musso (tenor) are highlights. Done in the smooth, precise style for which the Goodman ensemble has become famous.

Art Shaw (Brunswick)

Sweet Adeline, How Dry I Am. Those two tavern tunes have been waxed by Shaw's outfit. Just why, it is difficult to understand, but for coin machine operators, this platter will be a sure-fire nickel-getter. Rendition is smooth and swingy with several well-oiled choruses by clarinetist Shaw. Also recommended with afternoon tea.

Mezz Mezzrow (Victor)

The Swing Session's Called to Order. A Larry Clinton composition. That is How I Feel Today, The Hot Club Stomp, Blues in Disguise. Originals by Mezzrow and Sampson. Recorded under the supervision of the Hot Clubs of America, the four sides by the mixed group headed by Mezzrow are a distinct disappointment. Mezzrow's clarinet is mediocre, save perhaps in the Clinton opus where he manages to slip in some nice improvisation. Trombonist Higginbotham is the most consistently good soloist, but even he does not hit the high quality of performance which he attained in the old Okeh platters of Luis Russell. Caldwell, Oliver, and White give us competent, if conventional, renditions.

The Lion (Decca)

Peace Brother Peace. How bad a band can be in spite of the fine soloists who comprise it is neatly demonstrated by Willie (The Lion) Smith's recording group. Sounds suspiciously like a hastily recruited bunch doing a bit of uninspired marmalade. . . . The Old Stomping Ground. The best of four recordings, aided considerably by Brown's altoing. . . . Get Acquainted with Yourself. Smith's piano is, as always, a delight to hear, the solo in this one being the most generous sample of the month. The Lion should make solos on some of his own material.

(Modulate to page 23)

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Blue Rhythm (Variety)

The Lucky Swing. Credited to Millinder, Kyle, and Smith, this tune is another variation on Chris Col. and, therefore, imitative. Rendition is first-class, however. Kyle takes off on piano with just about the best chorus he has put on wax; tenor (Arnold) and clarinet (Williams) come in for short but distinctively played passages; and Tab Smith (alto) and Charles Shaver (trumpet) shed a new light on old man Columbus with clever improvising.

Bunny Berigan (Victor)

Mahogany Hall Stomp. Berigan's treatment is smooth and well played, yet almost every name band now recorded has at least these two characteristics. Built around Berigan's trumpet, the arrangement will not startle anyone, and the sectional and orchestral ensembles simply fill in the space between the Maestro's solos. George Auld, tenor, furnishes the disc with its best solo—definitely phrased, although not too original.

Teddy Wilson (Brunswick)

I Found a New Baby. The Wilson recording group has finally waxed a standard hot tune, but the results aren't as astonishing as might be expected. Only Wilson's and Bailey's solos are really worth attention, the others being too conventional in their phrasing, although Jonathan Jones does come in for a delicate drum chorus on cymbals.

Briefs

Jimmy (Decca) and Tommy (Victor) Dorsey each employ their full orchestra to swing out on four sides of commercial tunes. Jimmy's After You and It's the Natural Thing to Do are actually snappy renditions. The rest by both are typical—pretty tame. . . In happy-go-lucky jam style Bob Howard's recording bunch does four light ditties. Long (clarinet), Rusin (tenor), and Froeba (piano) fall down on the job and take solos hardly better than average. (Decca) . . . Bob Crosby's gang renders four tunes from Hollywood shows as best they can. It's not like their versions of standard or original numbers though. (Decca) . . . The recording groups of Billy Kyle (Variety), Chick Webb (Decca), Frankie Newton (Variety), and Jimmie Lunceford (Decca) have all waxed mediocre versions of some tunes of the moment. The material is terrible in each case. . . Dick Robertson doesn't sound so good minus Hackett, but Muzzillo is by no means a slouch. The rest of the solos are just so-so, and the ensemble doesn't hold together well. (Decca)

These Fine Solos Recommended

PIANO

Claude Thornhill in BLUES IN B FLAT
Willie (The Lion) Smith in GET ACQUAINTED WITH YOURSELF
Jesse Stacey in ROLL 'EM
Frank Froeba in LIMEHOUSE BLUES
Count Basie in JOHN'S IDEA
Duke Ellington in THE BACK ROOM ROMP
Teddy Wilson in I FOUND A NEW BABY
Edgar Hayes in SATAN TAKES A HOLIDAY
Thomas (Fats) Waller in BASIN ST. BLUES
Art Tatum in LIZA

TRUMPET

Louis Armstrong in AFTER YOU'VE GONE
Charles Spivak in BLUES IN B FLAT
Harry James in ROLL 'EM
Harold Baker in SWEET SUE
Rex Stewart in THE BACK ROOM ROMP
TEA AND TRUMPETS
Charles Shaver in THE LUCKY SWING

TROMBONE

George Brunies in BLUES IN B FLAT
Tommy Dorsey in HAVING WONDERFUL TIME
Jay Higginbotham in SWING SESSION'S CALLED TO ORDER

SOPRANO SAXOPHONE

Don Redman in STORMY WEATHER

ALTO SAXOPHONE

Jimmy Dorsey in AFTER YOU
Johnny Hodges in THE BACK ROOM ROMP
Tab Smith in THE LUCKY SWING

TENOR SAXOPHONE

George Auld in MAHOGANY HALL STOMP
Bud Freeman in HAVING WONDERFUL TIME
Joseph Garland in SATAN TAKES A HOLIDAY
Charles Barnett in SWINGIN' DOWN TO RIO
Paul Ricci in CHOPIN'S GHOST

BARITONE SAXOPHONE

Harry Carney in THE BACK ROOM ROMP

CLARINET

Jimmy Lytell in BLUES IN B FLAT
Benny Goodman in ROLL 'EM
Buster Bailey in I FOUND A NEW BABY
Art Shaw in HOW DRY I AM
Joe Marsala in LIMEHOUSE BLUES
Milton Mezzrow in SWING SESSION'S CALLED TO ORDER

XYLOPHONE AND VIBRAHARP

Red Norvo in DO YOU EVER THINK OF ME
Adrian Rollini in BURGUNDIAN REVENGE

GUITAR

Carmen Mastren in STARDUST ON THE MOON

ORCHESTRAL ENSEMBLE

Goodman's Orch. in SATAN TAKES A HOLIDAY
Barnet's Orch. in SWINGIN' DOWN TO RIO
Redman's Orch. in SWEET SUE
Norvo's Orch. in DO YOU EVER THINK OF ME
Basie's Orch. in JOHN'S IDEA

BEST NEW COMPOSITIONS OF THE MONTH

SWINGIN' DOWN TO RIO by Charles Barnett
THE BACK ROOM ROMP by Rex Stewart and Duke Ellington
SATAN TAKES A HOLIDAY by Larry Clinton
ROLL 'EM by Mable Lee Williams
ONE O'CLOCK JUMP by Count Basie

Joe Horse And His Milkmen



Joe Horse and his Milkmen (it should have been "Charley Horse") is really Charley Busch, Joe Haymes' drummer and manager. They have been featured on Variety Records and their waxed version of "Shake It and Break It" and "River Boat Shuffle" are damned good. The combination is a small group, recruited mainly from Joe Haymes' orchestra, and features a new trumpeter, Dave Frankel, and the veteran clarinet of Johnny Mince.

ORCHESTRA PERSONNELS

DICK ROBERTSON & ORCH.

Ralph Muzzillo, trumpet. Sid Trucker, clarinet. Al Philburn, trombone. Dick Jones, piano. Stan King, drums. Frank Victor, guitar. Halg Stephens, bass. Dick Robertson, vocals.

LOUIS ARMSTRONG & ORCH.

Louis Armstrong, Sheltan Hamphill, Louis Bacon and Henry Allen, Jr., trumpets. Peter Clark and Charles Holmes, altos. Albert Nicholas and Bingle Madison, tenors. George Matthews, Jay Higginbotham and George Washington, trombones. Luis Russell, piano. Paul Barbarin, drums. George Foster, bass. Lee Blair, guitar.

Orchestra Personnels

JIMMY DORSEY & ORCH.

Jimmy Dorsey, alto. Dave Matthews, Charles Frazier and Leonard Whitney, tenors. 3. Camarata and C. Cleonard, trumpets. Bob Byrne, Bruce Squires and Don Matteson, trombones. Ray McKinley, drums. Roscoe Hillman, guitar. Fred Slack, piano. Jack Ryan, bass.

EDGAR HAYES & ORCH.

Edgar Hayes, piano. Elmer James, bass. Kenneth Clark, drums. Andrew Jackson, guitar. Crawford Washington and Roger Boyd, altos. Rudy Powell, alto and clarinet. Joseph Garland, tenor. Bernard Flood, Leonard Davis and Henry Goodwin, trumpets. Clyde Barnhart, R. H. Horton and David James, trombones.

BENNY GOODMAN & ORCH.

Benny Goodman, clarinet. Myrtle Shorter, Arthur Rollini, George Koenig and Vido Musso, reeds. Harry James, Ziggle Elman and Gordon Griffin, trumpets. Murray McEachern and Sterling Ballard, trombones. Jesse Stacey, piano. Allen Rouss, guitar. Gene Krupa, drums. Harry Goodman, bass.

MEZZ MEZZROW & ORCH.

Mezz Mezzrow, clarinet. Happy Caldwell, tenor. Sy Oliver, trumpet. Jay C. Higginbotham, trombone. B. G. Foster, bass. Bernard Addison, guitar. Sonny White, piano. James Crawford, drums.

BERT SHEPHERD'S OCTET

Bert Sheffer and V. Branner, pianos. Paul Ricci, clarinet and tenor. Toots Mondello, alto. Dave Wade, trumpet. Arthur Bernstein, bass. Ken Sinford, guitar. Adrian Rollini and H. Griffin, bachelors.

REX STEWART'S STOMPERS

Rex Stewart and Freddie Jenkins, trumpets. Johnny Hodges, alto. Harry Carney, baritone. Duke Ellington, piano. Jack Malsal, drums. Hayes Alvis, bass. Rick Fielding, guitar.

DON REDMAN & ORCH.

Don Redman, clarinet, alto and soprano. Rupert Cole and Edward Inge, altos. Harvey Boone, baritone. Eugene Porter, tenor. Harold Schar, Resault Jones and Otis Johnson, trumpets. Henry Morton, Eugene Simon and Quentin Jackson, trombones. Sidney Catlett, drums. Robert Lessey, guitar. Robert Yasquira, bass. Donald Kirkpatrick, piano.

CHAUNCEY MOREHOUSE & SWING SIX

Chauncey Morehouse, drums and vibraphone. Claude Thornhill, piano. Arthur Bernstein, bass. Jimmy Lytell, clarinet. George Brunies, trombone. Charles Spivak, trumpet.

ART SHAW & ORCH. (For Brunswick)

Art Shaw, clarinet. Tony Pastor and Jules

Rubin, tenors. Les Robinson and Henry Freeman, altos. John Best, Malcolm Crain and Tom Di Carlo, trumpets. Harry Rodgers and George Arus, trombones. Les Burness, piano. Al Avols, guitar. Cliff Leeman, drums. Ben Ginsberg, bass. (Brun. 7736 and 7734 same as above, except Fred Fetty replaces Rubin on tenor.)

BLUE RHYTHM BAND

Tab Smith, alto. Eddie Williams, clarinet. Ronald Haynes and Harold Arnold, tenors. Charles Shaver, Carl Warwick and Harry Edson, trumpets. Wilbur de Paris and Sandy Watson, trombones. Billy Kyle, piano. David Barker, guitar. John Williams, bass. O'Neill Spencer, drums.

BILLY KYLE'S SWING CLUB BAND

Billy Kyle, piano. John Williams, bass. David Barker, guitar. Frank Marx, drums. Charles Shaver, trumpet. Tab Smith, alto. Ronald Haynes, tenor.

COUNT BASIE & ORCH.

William (Count) Basie, piano. Joseph Jones, drums. Freddie Green, guitar. Walter Page, bass. Earl Warren and Ronald Washington, altos. Lester Young and Marshall Evans, tenors. Ed Lewis, Bobby Moore and Wilbur Clayton, trumpets. Dan Minor and George Hunt, trombones.

JOE SODIA'S SWINGETTE

Joe Sodja, guitar. Arthur Shapiro, bass. George Watling, drums. Frank Froeba, piano. Joe Marsala, clarinet.

THE CALIFORNIA RAMBLERS

Charles Barnett, tenor. Joe Estron, clarinet. Dave Gotwals, Curt Bloom and Harry Galtman, reeds. Art Lombardi, Frank Borati and Al Stewart, trumpets. Jimmy Curri and Bob Fischel, trombones. Tom Morganelli, guitar. John Niccolini, piano. Bob Elden, bass. Buddy Schell, drums.

BOB HOWARD & ORCH.

Bob Howard, vocalist. Babe Rusin, tenor. Eddie Farley, trumpet. Slat Long, clarinet. Frank Froeba, piano. Frank Victor, guitar. Stan King, drums. Halg Stephens, bass.

WILLIE (THE LION) SMITH & HIS CUBS

Willie Smith, piano. John Kirby, bass. O'Neill Spencer, drums. Jimmie McLin, guitar. Buster Bailey, clarinet. Frank Newton, trumpet. Peter Brown, alto.

FRANKIE NEWTON & UPTOWN SERENADERS

Frank Newton, trumpet. Edmund Hall, Cecil Scott, Eugene Johnson and Peter Brown, reeds. John Kirby, bass. Don Fyre, piano. O'Neill Spencer, drums. Frank Rice, guitar.



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String Vibrations Alone Produces Little Tone - It's Sounding Board

A Sound Wave Series Is A Succession of Pressures And Pulls on the Ear Drums

By Prof. Lloyd Lear

Although string vibration is the source of so much musical tone, as produced by musical instruments, by itself it would be capable of producing almost no tone at all. A brief resume of what sound-waves are and how they affect our ears emphasizes this fact. A sound-wave series is a succession of pressures and pulls on the ear drum, and in the pattern of the vibrator that is causing it. It is evident that this vibrator, as it pulsates, must do so in such a way as to also push and pull the air in contact with it or there would be nothing to initiate the action of the sound-wave. It is also evident that if the sound is to have enough intensity to be of use musically, there must be a reasonable amount of the air moved at the place where the sound-wave originates.

Now any type of a string that is suitable for use on a musical instrument is quite thin in proportion to its length. As it vibrates, instead of pushing and pulling on the air, as it moves into and away from it, it cuts through the air. Being so small, the air has no difficulty in flowing around it and getting out of its way as it moves back and forth. To move the air with enough definiteness and force to start a sound-wave of reasonable proportions the vibrating substance must have a comparatively large surface in contact with the air. Then as it moves into the air, the air can not escape by flowing around it to the other side. There isn't time for it to do so. Instead the motion of the vibrator into the air pushes the air definitely along with it. This push is in the nature of a very quick shock or blow and is transmitted through the air as the pressure part of the sound-wave. Then as the vibrator starts back to its position of rest and beyond it, it retreats from the air faster than the air can follow it and thus a condition of rarefaction or thinning of the air is created. This amounts to a partial vacuum, and exerts a pull or suction upon whatever may be in contact with it. This is the pull or rarefaction part of the wave and travels through the air in every direction, just as the pressure part of it does, until its force is all used up and it ceases to exist.

Pressure on Violin Strings

There is no way, however, to make a string large enough to control the air in the manner necessary to sound-wave creation. To overcome this handicap, the string is associated with a piece of wood that is relatively large, thin, and of considerable strength and elasticity in proportion to its weight. This association is planned so that the string, when it is under the tension necessary to it, presses against the board or pulls on it with considerable force, enough so that the board is under some stress. As this pressure is applied by the string the board yields somewhat, at the same time increasing its resistance until this resistance equals the amount of string pressure or pull. When this condition is reached the two are in a state of balance or rest. In a violin this string pressure is about 25 lbs., and the board is pushing back against the strings with exactly the same force. If the board couldn't do this it would cave in. When the string vibrates its pressure on the board increases and decreases exactly according to the pattern of the string vibration. The board, in the attempt to again reach and maintain a state of balance, tries to move with the string, and if the instrument is a good one, it succeeds in very nearly doing so. The board, being a large surface, is able to intimate the pressure and pull waves in the air, and sound-waves are thus started that have in them the pattern of the string vibration.

For ideal tone from a string source, all of the string vibration is not wanted. String vibration is apt to be too strong in high partials for best results. In very fine stringed instruments, the sound board and air chamber favor the low partials in the correct ratio for beautiful tone quality, and hereby establish their worth. Otherwise all violins would sound alike if they had the same kind of strings.

Length of Sound Boards

The area of a sound board has a definite relation to the length of the sound-waves it is to produce. In general its length should be about one-fourth the length of the longest sound waves it is to produce, and its width not less than one-third that. The reason for this is a very definite

one. As one side of the board moves into the air producing a pressure wave the other side must move away from the air producing a rarefaction wave. When these two meet they will partly cancel each other and a small tone results. But if they can be separated until the pressure or the rarefaction has built up to its greatest value, their meeting will do no damage, because these values then begin to recede anyhow.

(Continued next month)

DID YOU KNOW?

Hydrogen in the lungs of a bass singer will change his voice to tenor, due to the fact that the vibration of sound is greater in lighter gases.

The horse hair used in bows for the violin, the viola, and the violoncello is white, while that used in bows for the double bass is black.

"Children Are More Pitch-Minded Than Skilled Musicians"

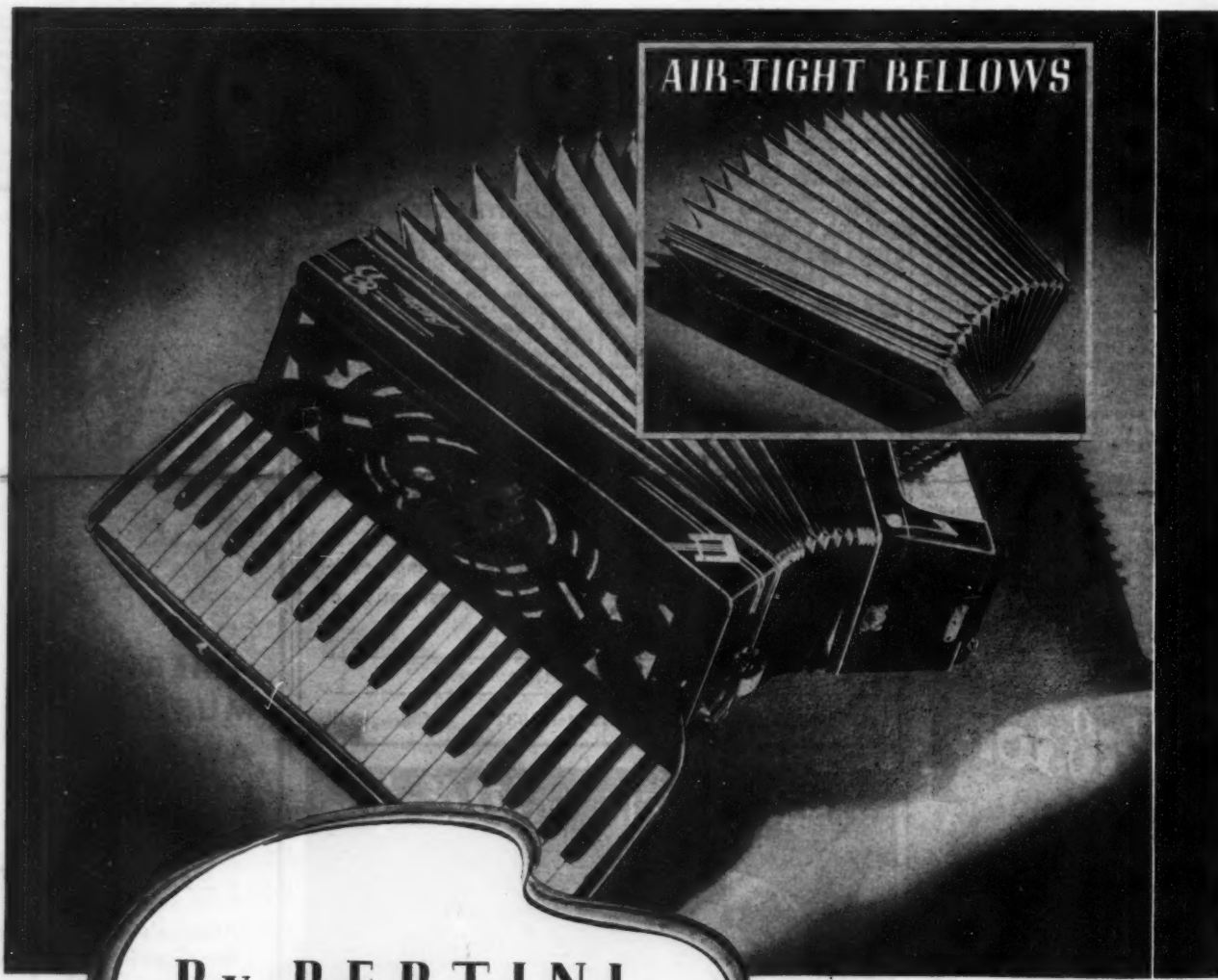


Engineer Lester B. Holmes looks over one of his new inventions, the Resonoscope, which checks the accuracy of all instruments and voice by science.

Tests Indicate Untrained Ear Is Best

Children are apt to be more pitch-minded than adults and even skilled musicians. Such is the conclusion drawn by engineers of the Allen B. DuMont Laboratories, Inc., after many tests with the resonance or cathode-ray pitch indicator.

"Children trying out a musical instrument for the first time are usually quicker in attaining the exact pitch than even the skilled musician, let alone ordinary adult," states Lester B. Holmes of the DuMont engineering staff. "We believe the reason for this phenomenon is that the child, free from any preconceptions as to how to sound that pitch, seeks the given note and instantly detects and corrects for the slightest discrepancy by a purely musical intuition. The skilled musician, contrariwise, has a preconceived idea of how to attain the given note and proceeds on that basis. If off pitch, it takes the skilled musician a bit longer to correct what must be an unexpected sour note."



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Un-Frisco Musicians Rebel At The "Steam-Roller" Tactics Of A.F.M.

San Francisco, Calif. — San Francisco musicians, aroused and indignant at what they term "steamrolling" and the "high-handed," "undemocratic" actions of the AFM, have banded themselves into a rebellious bloc, called the Group for the Promotion of Democracy.

Last month they made a blistering attack upon union officials in a leaflet distributed to members of Local 6. Charging that the Louisville convention was "another of the carefully staged shows of Brother Joseph Weber and his ruling clique," they advocate forming a liberal progressive group to be responsible "to the membership instead of to a small group of politicians."

The leaflet reprints columnist Bonke Carter's now famous blast at the \$250,000 Weber trust fund, with the comment that if a "frankly reactionary" writer like Carter attacks the union "it shows how really deplorable conditions are."

It also quotes, from a story of

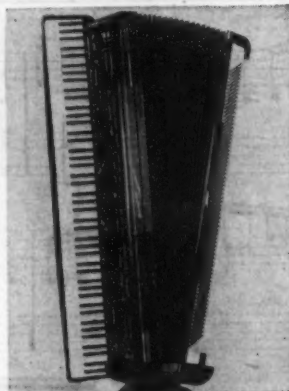
the convention in the July Down Beat, the news that President Jules Stein of MCA acted as a delegate to the convention, and adds the remark that there isn't another union which would allow its biggest employer to be an official representative to its convention.

The Local 6 rebels ask for a referendum vote on the trust fund, and urge all members to take an active interest in the union in order to make it a "democratic, fair expression of opinion of the majority of musicians from coast to coast."

VANGUARD RELEASES NEW TUNES

Hollywood, Cal.—Vanguard Songs, new firm with headquarters in Hollywood, has launched its catalogue with "Polynesian Romance" and "Just About Right," by Lysle Tomerlin and Andy Iona Long, who wrote "South Sea Island Magic." Other songs by the same writers are to be released later.

Has 111 Treble Keys



Fifty-four inches high and weighing 53 lbs., this is the largest accordion in the world. It has 497 bass buttons and 111 treble and can actually be played.

Drummer Breaks Neck Diving

On July 8th Bill Norton, drummer in Newell Campbell's Orchestra playing the summer season at the Naga Head Beach Club, Naga Head, N. C., ran from the beach alone and dove shallow into the ocean, but a little too shallow, and there Bill lay in the wash and the break with a broken neck and in a state of complete paralysis. Unable to move, he had presence of mind enough to hold his breath and wait for the next wave to wash him in shore. An ambulance transferred him to the Elizabeth City Hospital where Bill has made a most unexpected comeback. A week later the Beach Club, of which Brack Dawson is owner, staged a benefit dance for drummer Norton and it proved very successful. Bill is a member of the Raleigh, N. C. Local and I know he would appreciate a loan of about \$250 of that much discussed \$250,000 trust fund that Mr. Weber is to receive in order to finish paying his hospital bill.—Brack Lawson.

ORCHESTRATION REVIEW OF MONTH

By Tom Herrick

***BIG JOHN'S SPECIAL—Exclusive, arr. by Horace Henderson. One of the simplest, yet most effective stocks we've run across to date, first played and featured by Benny Goodman in Chicago. The melody figure is of the same type and on basically the same chord pattern as "Swingtime in the Rockies" and "Riffin." Calm down after the intro and build up the second chorus at "B," which is hot trumpet in front of a sax organ. This should not be played too vigorously or the other trumpet chorus at "E" will come as an anti-climax. Nice ride interlude at "E" for brass in octaves. Have all the rhythm lay-out here with the exception of the afterbeat crash cymbal. Trumpet man should break it down in his second chorus with the rest of the band playing the alternate measures of figures equally as loud. Play last strain mezzo-forte and sock the ending.

***BUY MY VIOLETS—Feist, arr. by Tommy Dorsey and Dick Jones. Another of that swell Dorsey series and one of the best Dixieland arrangements in stock form ever published in this writer's estimation. Theme is an old Italian song . . . but not for long! The only criticism to be made is that the arrangement is difficult for the average band to master, especially the brass men. First trumpet men, however, may lay out on the frequent union brass riffs and rest until the end of the phrase. The intro is a bit of jam as played by Tommy and is followed by a sax chorus, the pickups on which may be played as straight dotted eighths and sixteenths instead of sixteenth triplets. Then follows an ensemble riff chorus and ride clarinet below the other two clarinets on a Dixieland figure duet. Be sure and have the lead clarinet play his ride in the lower register so as not to conflict with the other accompanying gob sticks. Last chorus is particular—good with thrilling brass unison riffs and fine sax figures.

***WADDLIN' AT THE WALDORF—Robbins, arr. by Larry Clinton. Formerly known and recorded as "Dorsey Dervish," this tune and arrangement are little more than a delightful hodge-podge of rhythmic background for Jimmy Dorsey's rampant sax. Alto solos are written out almost note for note except where the going would be a little bad for Joe alto man. Play solo eighth note licks half way between dotted eighths and sixteenths and straight eighths and try to get that half slurred half tongued effect that Dorsey manages to achieve so effectively on the record. There are several different strains in this tune . . . a very tuneful and rhythmic one for saxes at "H." Most of this is simple except for the solos.

***KING PORTER STOMP—Melrose, arr. by Fletcher Henderson. Another B. G. swingaroo which Benny drags out to air intermittently. This baby is painfully like the original record with the first trumpet ending on a high E flat above C (sometimes!) after having blatted out a couple of Casa Lomaish scream choruses. Tune opens with hot trumpet in front of a roving sax figure. Read solo as is or copy Berigan's from the record. On the tenor repeat chorus following saxes have brass rest first eight bars while tenor man "warms up" and then come in on the organ sock figures with the tenor giving out more and more. Ensemble chorus at "G" is a little impractical but clarinet ride may be substituted with piano a la Stacey fill-in. In the second bar after "H" and each similar bar in this strain, lip-slur notes from D flat to C concert with the harmony, of course, following the lead. Blast out the last two choruses.

Also Recommended

MY LITTLE GIRL — Broadway, arr. by Larry Clinton.

EBB TIDE — Popular Melodies, arr. by Jack Mason.

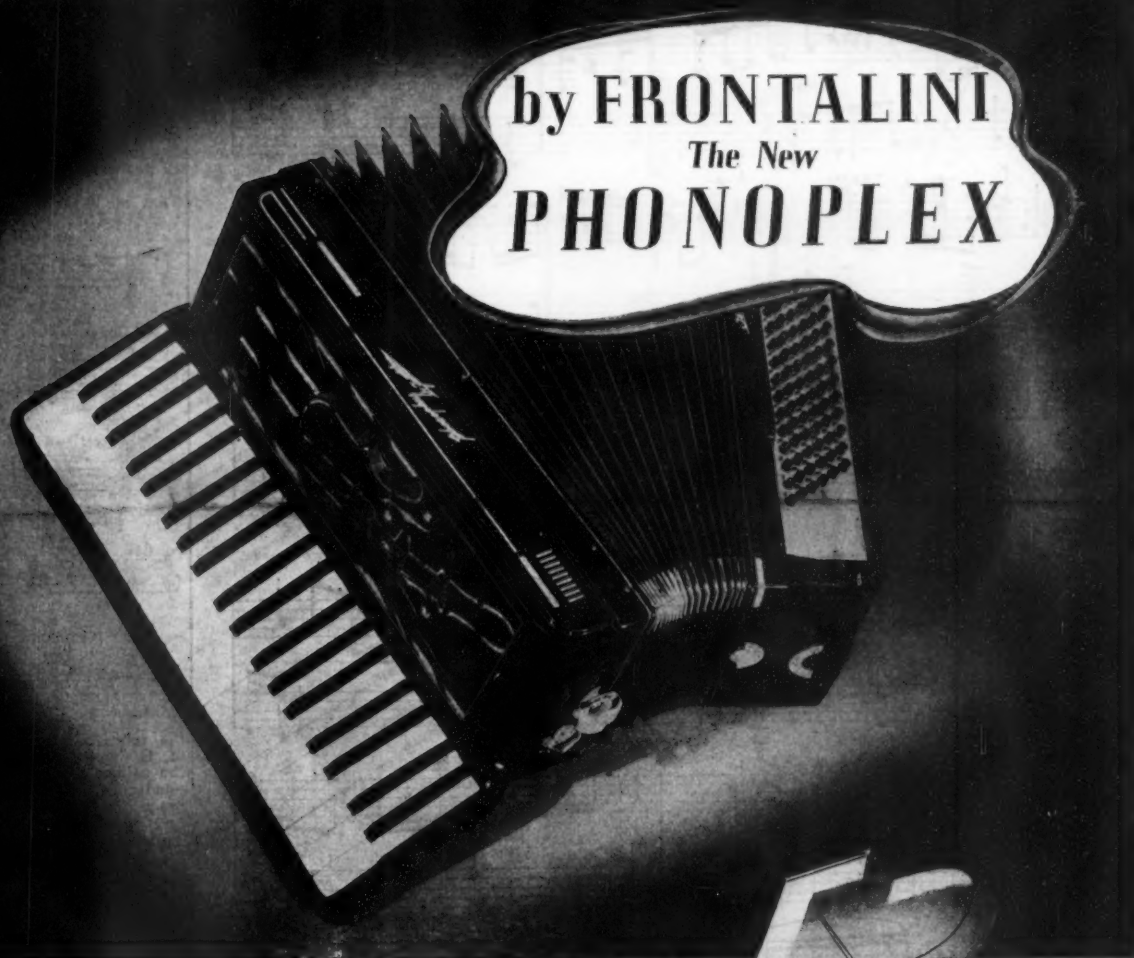
LET'S HAVE ANOTHER CIGARETTE — Berlin, arr. by Hawley Adee.

POOR ROBINSON CRUSOE — Lux Bros., arr. by Harold Mooney.

I KNOW NOW — Remick, arr. by Jack Mason.

I WOULDN'T CHANGE YOU FOR THE WORLD — Donaldson, Douglas & Gumble, arr. by Larry Clinton.

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TEDDY JAMS: STUDIES SCARLATTI AND DEBUSSY

By Sharon Pease

Teddy Wilson was born in Austin, Texas, twenty-five years ago. Six years later his parents moved to Tuskegee, Alabama, and shortly thereafter, Teddy was started on piano lessons. He continued these lessons for about a year, then the monotony of tandard study became too dry, interest waned and his parents decided fate hadn't intended Teddy to be a musician.

Teddy thought no more about piano until he was about thirteen years old—when he became acquainted with John Lovett, a neighbor boy, who played popular music in a style that featured a smooth melodic right hand and a clever full bass. This style impressed Teddy, and again he went to work on the piano. No lessons—just bought a chord book and started to build a style of his own.

He decided on a professional career while attending Tuskegee Institute and left school to work his first job in Detroit. Later, in 1933, he came to Chicago and worked with Jimmy Noone and his Band at the Lido—since re-named Swingland.

Teddy's next move was to New York, where he worked with Benny Carter and Willie Bryant.

The Benny Goodman Trio was formed wholly by accident. It happened at the home of Mildred Bailey during a party. Various groups were jammin' a bit and finally Benny Goodman, Gene Krupa, and Teddy Wilson got together. Every one thought it a swell combination and suggested they do some recordings, and that's just what they did. A few days later they cut Victor No. 25115, "Body and Soul" and "After You've Gone." The record was released in August, 1935, and made a terrific hit. While musicians and public were familiar with the fine work of Goodman and Krupa, Teddy wasn't very well known at this time. Every one was very much interested in this new piano player who had ideas that were different and a new slant on phrasing, backed up with that impeccable technique and lightning speed. The public demanded more records and more were made, including the following:

Victor No. 25181

(Someday Sweetheart
Who

Victor No. 25324

(Too Good to Be True
All My Life

Victor No. 25333

(China Boy
Lady Be Good

Victor No. 25345

(More Than You Know
Nobody's Sweetheart

Chosen All-Time Swing Pianist

Benny Goodman and his Orchestra, playing an engagement at the Congress Hotel in Chicago, were presented in a Rhythm Concert sponsored by the Chicago Rhythm Club on Easter Sunday, April 12th, 1936. Teddy flew in from New York to take part. The enthusiastic manner in which the work of the trio was received at this concert, plus the popularity of their records, influenced Benny Goodman to make the trio a regular part of his organization. Since that time the trio has been used in all engagements including commercial broadcasts.

At about the time the above mentioned concert was presented, the Down Beat was conducting a poll to determine the All-Time Swing Band. When the final voting was tabulated in July 1936, Teddy Wilson was far ahead in the piano department with 802 votes—his nearest rival received 370 votes.

More recently the trio has been augmented to a quartet by the addition of Lionel Hampton on vibraphone. Lionel's fine chorus on "Moonglow" was presented in the February issue of Down Beat. Incidentally piano players can get some good ideas for licks from that chorus. To date the quartet has cut six records for Victor, all standards and all on the same high plane with the trio records.

Wilson Forms Own Recording Band

In addition to working on the trio and quartet records mentioned above, Teddy has made some solo records for Brunswick and has made quite a number of records for the same company with his own band. In this band, an All-Star recording unit, he has used such men as Cozy Cole, Buster Bailey, Israel Crosby, Roy Eldridge and Allan Reuss. Outstanding among the solo records are No.

(Modulate to page 28)

A Typical Example of Teddy Wilson's Piano Style

HOW TO MAKE LICKS SOUND HOT ON THE ACCORDION

By Howard Randen

Wherein does the difference lie between improvisation and hot improvisation? I would say in three things, first accent, second the rhythmic stress employed, third in the phrasing and choice of intervals. Which brings us to the subject of this article, intervals. One of the secrets of making the lick or phrase sound hot is the employment of odd intervals. There are dozens of these; we take up in this article major and minor sixths.

Figure I shows an example of the major sixth chord in the key of C. Analyzing it we find that it is the notes C-E-G-A, thus evolving the rule, that the major sixth chord is the same as the major triad plus the sixth of the key. Figure II is the same thing in a minor sixth chord. A minor sixth chord, therefore, consists of the minor triad with the sixth of the key added to it.

In Figure III I have given you some samples of major sixths in all four positions; in figure four the same thing for minor sixths. Learn these in their chromatic order from C around the scale back to C, in all positions.

Building the Major 6th

In order to form a major sixth chord simply add the sixth of the key to the major chord. Another way of putting it is to add to the major chord, the relative minor key note. That is, if it is a G major chord,

the relative minor key of the key of G is E minor. E would be the minor key note. The G chord consists of G-B-D. Adding E we have the major sixth, which would, therefore, consist of G-B-D-E. Try building major sixth chords on any major chords you may have, in all keys. Do the same to the minor chords.

All this applies to the right hand. How about the left hand Bass? We simply use the major chord with the sixth note as the counter-bass. Figure V shows the C major chords played with the first finger and the sixth played with the third finger in counter-bass. Figure Vb shows a C major chord played with the little finger in the basses four buttons above C. The minor sixth is fingered the same way, except, of course, that the first finger plays the minor chords instead of the major. See Figure VI, page 30.

Where to Use Major and Minor Sixths

And now I can fairly hear the many shouts—when and where are we to use these major and minor sixth chords? Here is the story on that. I said previously that to make a phrase sound hot, aside from accenting or marking it, it is necessary to employ an odd interval. This odd interval, such as the sixth we are speaking of, (and others such as fourths, ninths and elevenths), adds a piquant color or verve to the harmony. It is this harmonic color that is partly at the background of modern jazz.

Take any simple melody using a major chord harmony such as, let us say "Swanee River." There is a smoothness about both harmony and melody; they flow along soothingly on the ear, as the nature of the piece intends. Now, if we use a major sixth chord in the place of a plain major, and accent the rhythm markedly two or four to a beat in 4/4 time, an entirely different effect is secured. The ear is jarred by the slight dissonance, and instead of a

(Modulate to page 31)

"Brass Players Should Keep In Their Playing Groove While Grooving It"

By John O'Donnell

While I was seated at a table at a summer resort the other night listening to a 14-piece band play the manager of the place came up to my table and said, "The boys are in the groove." I said, "Yes" and thought to myself—they might be in the groove musically but they are, as sure as heck, out of the groove as far as their lips, teeth, muscles, and mouthpiece are concerned. I like swing, and when they get in the groove like Tommy Dorsey, Benny Goodman, and Bunny Berigan—that's class. What they groove on the inside passes the lips and goes into the mouthpiece clean and masterful, simply because they keep in their playing grooves while they dish out from their musical grooves. Brassmen! for the sake of all our nerves, learn to keep in your playing grooves while you groove it!!!

Questions and Answers

Question: Should I roll the red flesh of upper lip over and under upper teeth? John Rice, Quebec, Canada.

Answer: Positively no. You will never have any real endurance, tone, speed or attack. Yes, it is true, it enables you to squeeze out a few high notes but at the sacrifice of your low notes, endurance, tone, speed and attack.

Question: I play on red of lower lip, this keeps the red of my lower lip from rolling back over my lower teeth. Is this correct? Wilber Dunham, Indianapolis, Ind.

Answer: You have what I call a "push down." Meaning as you go low and high, mouthpiece pushes down or holds the red of the lower lip tight. This gives you endurance, power and fairly good control. It's possible for you to develop a range from low B flat to a good A above high C, but you will have trouble with the notes around low E, E flat and D, and you will have to change embouchures to play low A, G, and F sharp. This formation is eighty per cent correct. You should play this way while you master the other twenty per cent of form which would be very easy if you could take personal instruction.

Question: I play on the red of my lower lip and have good endurance and tone. I can play from low F sharp to high B flat below high C. I can push out high B natural, C, C sharp, and D, but my upper lip gets sore if I play a bunch of them in a row, like in a scream chorus. What is wrong? M. Milton, San Diego, Cal.

Answer: You are playing correctly on the lower lip with perfect straight in pressure. Your trouble is your weak upper lip. You should learn to develop center strength in the upper lip which will form a hook. I call it a hook, some call it a muscle, ball, corn, etc. With this center strength hook you would pick up super-endurance, range, power, attack, speed and tone.

Question: I am a fair trumpet player who would like to double or E flat alto sax. Would you advise same? Jack Timmons, Lexington, Ky.

Answer: If you are just a fair trumpet player and are serious about staying in the music profession, I would advise you to first take up trumpet. After you have mastered perfect form on the trumpet, you can double on sax or any brass or reed instrument. The reed instruments develop the round mouth easier than the brass. The large brass mouthpieces such as the bass, baritone, and trombone are easier to relax and work out on. So you see, if you master one instrument, it won't hurt you to double on another.

Question: I have been following your articles in Down Beat and have gained on endurance, range, tone, and attack but I can't triple tongue. I am playing in a concert band and the man next to me can triple tongue but he has no endurance. What's the answer? Charley Antelo, NYC.

Answer: Put the man next to you in a good modern orchestra and after he plays his few bars of triple tonguing what is he going to do with the bars and bars and more bars of the first trumpet parts? My advice is to stick to what you are doing until you pick up a little more endurance, range, tone and attack, then get serious and go after your triple-tonguing, using the syllables da-da-ga.

Question: What does my teacher mean when he says my throat is closed? Ray Butts, Toledo, Ohio.

Answer: When your teacher tells you your throat is closed, that's your cue to say, "I'll be seeing you." He means just what he says but that can't happen to you. If your throat was closed you couldn't drink or eat. In short, you would soon be a dead cornetist. Just learn to keep your lips open and play forward and the effect you get in your throat, ears, eyes, and head will go away.

Question: Some fellows play flat, others play sharp. I know that neither is correct, but which condition is nearer to perfect embouchure? Ronny Fairchilds, Seattle, Wash.

Answer: When a fellow plays flat, that's closer to perfect embouchure because it shows that his tones are not the master of his form. When a fellow plays sharp it shows that his embouchure is at the mercy of his tones.

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Vic Hyde

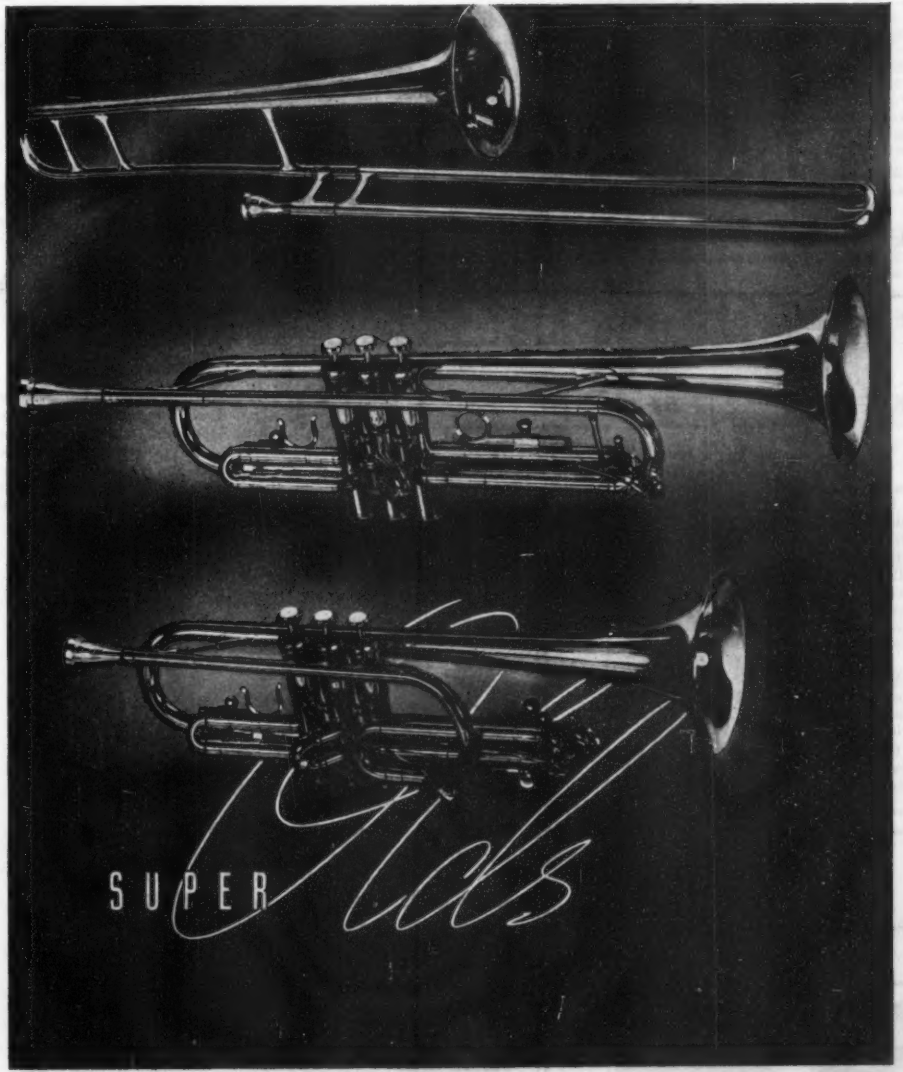
"One-Man-Band Plays 3 Trumpets In Harmony At The Same Time"

Vic Hyde came from Niles, Michigan three years ago as a pianist. Studied pipe organ from Lena Lardner, sister of Ring Lardner, there. Worked as pianist in beer joints, and then added trumpet with the piano (one hand each). Then added drum with one foot, and cymbal with the other. Automatically started moving into better spots. In South Chicago cafe was spotted as in between set entertainment, and people all commenced dancing at his music, so the band went out and Vic Hyde with his Seven Phantoms one man band stayed as the dance band, entertainment, for 17 weeks. As the dough came in, Hyde bought more instruments, so now he has 27 instruments, all legitimates. Recently, Xmas of '36, he was working the Lotus Restaurant in Washington, D. C., and Vallee was in the Capital

Theatre, so when Vallee saw Hyde's act, he took him under contract, spotted him in New York's better spots, gave him material and comedy patter, dressed him in tails and then started him out over the circuit—2 weeks Paramount Theatre of NYC—headlined the Chicago Theatre for two weeks. Opened at Texas Exposition for 8 weeks at \$500 weekly August 7.

The outstanding points of Vic Hyde's act is the playing of two trumpets simultaneously in two part harmony, playing licks, figures and variations. Then he adds a tap dance to the two trumpets. And, he ties things up by playing three trumpets all at once (three separate mouthpieces clamped together) in three part harmony, fingering two horns with one hand.

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"TRIPLE-SLAP" IS A GOOD RHYTHM TRICK

By Bob Haggart

I can't stress enough the necessity of learning to develop and produce a fine tone. It is the resonance of a bass and the quality it imparts to the members of an orchestra that enables them to feel the basic part of a chord. It is an inspiration in improvisation and in ensemble playing. If my humble advice is to mean anything, you must study the bass thoroughly and legitimately before attempting tricks and ideas. Bass notes are sounds, and their correct and full reproduction are vital to any orchestra. Therefore, as you improve your quality of tone, the solidity is felt to its fullest advantage. From this source good bass playing emanates.

Last month I wrote two solo choruses on "Pagan Love Song." This is played at a pretty fast tempo, the band playing "stops" on the first beat of every two bars. In these choruses I have tried to illustrate the importance of simplicity at the start of a solo and the effectiveness of playing interesting notes and chords. In certain spots, I ran up and down the chord and marked the accents where I thought they would do the most good, because the accents play a vital part in making certain notes effective. Certain bass players have been interested in the syncopated "triple slap" (the only name I can think of) and you will find it predominating. This trick is merely a knack, but unless it is done with precision, it loses its kick. If you are interested in acquiring this knack you must practice it slowly at first, just as I had to. Write out two bars of straight eighth notes. Every third note is accented by picking the string, and the two in-between notes are "slapped."

You will find these same figures used in various spots in the choruses



to "Pagan" showing you a few ways in which I like to use them. This beat is really only good on a solo as it is undesirable to hear confusing noises while the band is playing. Just play the bass.

In closing this article, I want to call your attention once again to the necessity of practicing the development of a good strong tone, because this is the quality that denotes a good bass player.

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Coleman Hawkins' Tenor Chorus on "Tidal Wave"

B♭ Tenor Sax.



TEDDY WILSON

(Continued from page 26)

7543, "It Never Dawned on Me" and No. 7563, "Liza." Of the orchestra recordings, No. 7520, "Sweet Lorraine," No. 7640, "All My Life," and No. 7684 "Warmin' Up," get the call.

Teddy's hobby is—music. He likes to listen to good jam bands, makes the spots where they hold forth and usually sits in for a set or two.

When in one spot long enough, Teddy studies, as he did in New York the past winter. Works on Debussy, Scarlatti, etc., to improve his technique. Favorite "Boogie Woogie" pianist is Meade Lux Lewis. Favorite concert pianist, Walter Geiseling.

To those trying to develop a style, Teddy's advice is: spend more time trying to create something new and not too much trying to imitate.

Next Month—Jesse Stacey

The average band leader is usually satisfied with one good piano player. Benny Goodman, however, has been blessed with two great piano players, Teddy Wilson, whom we have been discussing in the current column, and Jesse Stacey, regular pianist with

the Benny Goodman Orchestra, whom we have the privilege of presenting in the September issue, together with a sample of the fine style of piano which has carried him from the boats of the Mississippi River to his present position at the top.

TIPS ON ELECTRICAL GUITARIST TECHNIC

By Gene Mack

This month I was to discuss modulations and harmonics but the subject of foot pedal volume controls is so timely that it rates first mention. The past few months have shown a great deal of marketing activity in foot pedals and it becomes necessary to clarify the situation for prospective users. First, be careful to select a foot pedal having impedance to match that of the volume control on your instrument, otherwise the range of volume will be greatly reduced, with a slight reduction in the tone of your guitar. Secondly, be certain that your foot pedal is so constructed that it is not necessary to replace the inside control every few weeks, because this becomes a nuisance as well as being inefficient. A few months ago, I purchased a foot pedal and found it indispensable for use in orchestral playing. It is not only more convenient for all ordinary work but it enables one to obtain a few more effects, which is the main purpose of the electric guitar.

How to Use the Foot Pedal

A few examples of the manner of using the foot control are as follows: (1) On slow-moving melodies with few harmony changes, an organ effect may be obtained by using the bass tone and striking the chords with the pedal off, then while the strings are vibrating, press the pedal down. With a little practice, the pedal can be manipulated so that the tone from one chord barely dies away when the next chord comes out, thus eliminating that empty space between chords. (2) In a fairly low register, single notes may be played as an obligato, fill-in, or answers to the melody and will sound like a cello, if the string is picked before the volume is turned on. (3) Using the treble tone, a high harmonic note may be played as a fill-in by striking (Modulate to page 31)

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Ray Bauduc Writes Out More Of His Dixieland Licks

Conducted by
Sam C. Rowland

In the last issue of Down Beat we presented four of the Dixieland "Rub-Bubs." We have had such fine response from other drummers that we are presenting a new series of "Rub-Bubs" which should prove interesting to the reader.

Number one may be used at the end of a full chorus to send someone into his chorus, or to send the full band into a chorus. Notice the bass drum work and the phrasing on the up beat in the third measure.

Rub-Bub No. 2, is a good rhythm for a ride-out chorus. Notice the bass drum stick work in the fourth measure. There are more bass drum beats in Rub-Bub No. 3, which is a particularly good phrase for a break.

In answer to the many requesting single beats used by Ray Bauduc Rub-Bub No. 4, which Ray used on the record, "Stop Your Breaking My Heart." This was used to send the Tenor Sax into the chorus after the vocal, in case you wish to check the recording first.

Our reason for presenting these Rub-Bubs and other phrases in columns of Down Beat is to try to provide inspirational ideas for drummers. All of these phrases will stir up sparks of originality. Originality and inspiration are perhaps two of

composer and sets to rhythm the moods and feelings of the arranger, and the momentary mood of the band. A clear understanding of beats, and phrases plus a knowledge of style will help any drummer toward achieving his goal of versatility. These Rub-Bubs are not put in here for the purpose of trying to fit them in stock tunes. The band must really be arranged around them. Most of the beats are inspirational, but if these ideas are absorbed, a time will come when knowledge and an ability to handle them will arise. And when that times comes to "drop them in," one will find that they are truly inspirational products. You will experience through these phrases how Ray Bauduc meets his various problems. He exposes his style and the actual beats that he uses. Some of his beats may be adaptable to your work, and yet most top-notch drummers insist that it is unwise to copy precisely another man's style. You will find that your style is built around your own personality. Your personality may fit you, but it will not fit everyone.



Ray Bauduc



the most important and desirable attributes to be found in the field of modern dance drumming. Keenness of mind and perception will help greatly to interpret the numbers of the original arranger. Add inspiration to mechanical knowledge, technique, and the ability to read music, and the drummer's usual limitations may be forgotten. The drummer is an author . . . he is a

If your style helped to inspire some other drummer, if it helped him to create his own ideas, then he gains. It is useless to build over your own personality and to try to adopt yourself to some other drummer's ideas. It cannot be plagiarized with impunity, it cannot be stolen deliberately and then prove effective when matched with another man's personality. Be creative always!

Sings Sweet & Hot But Good



Bob Wolfe

Bob Wolfe sang his first note in 1914 and has been warbling ever since. Coming from a theatrical family, Bob got his break with Emil Seidel at the Palace in Indianapolis. Since then he has sung with Teddy Brewer, Hal Bailey, and Danny Daniels' bands, and appeared at many night spots as a featured soloist. Although he usually balladizes, Bob can break it down himself. He likes to improvise on the melody.

FASHION-PEATE CASTLE

Chicago, Ill. — Chick Castle, the fashion plate of music publishers row has been appointed western manager of the Donaldson, Douglas & Gumble, Inc., and is now located in his office in the Woods Theatre Bldg.

Chick has a new number "Worried Over You" which was recorded by Andy Kirk's orchestra for Decca. A torch song that is bound to be a big hit.

Perfect Sax Tone Should Be Blend Of French Horn & Basson

By Norman Bates

The development of a good tone can be likened to acquiring a fine personality, as both depend upon one's experience and mode of expression coupled and directed by a practical pedagogic routine. However, it is the latter that we are most interested in as it is the training of our natural ability that make artists out of ordinary individuals. Without this training of our facilities, perfection of natural talent is hopeless.

The basic tone quality of the saxophone can be somewhat catalogued by supposing, if it were possible, the incorporation of the qualities of a bassoon and French horn into one instrument as we would then come very close to finding the perfect saxophone tone. The saxophone with a single beating reed and conical tone chamber should contain some of the weird hollow resonance of the bassoon, at the same time having the distant mellow smoothness of the French horn. This seems to me about the only allowed comparison for the registering of a fundamental tone for the saxophone as its tone is distinctly new from anyone of the other instruments in the whole orchestral family.

The acquiring of this allusive quality in the saxophone's tone usually comes after a thorough command of the mechanics of the instrument, such as breathing, embouchure, attack and vibrato; developed to the extent that they may easily be performed. Each of the above points depend on each other and collectively go to make a good tone.

This acceptance of one basic quality of the tone for saxophone is gaining favor and more headway every year. It is my opinion that within the next few years the saxophone's tone will be as well accepted and established in the legitimate fields of music as is the tone of the concert clarinetist. In other words, more saxophonists are being taught to play and sound alike so that in the near future a standard repertoire and system of saxophone playing will surely become established.

Demands Delicate Handling

At no time should the saxophone's tone be thin, forced or choked, for like the human voice it demands the most delicate of handling. The reed must be stroked into action with just as much finesse as any fine singer would use to start his vocal chords vibrating. We must bear in mind that the tone of the saxophone must above all be natural, that is, it must not be affected by the performer to the extent of his trying to humor its quality into false intonation in order to seem different or commercial. Too many have been doing this with the result that many saxophone sections in the nationally known bands, who should know better, are filling the airwaves with the poorest kind of intonation, to say nothing of quality.

The above, however, does not mean that the saxophone future as a legitimate instrument is on the down grade. It is just the reverse for there are many fine saxophonists who have seen the possibilities in the instrument from the beginning and are to be highly praised for their honest musicianly work, showing that the saxophone can be played naturally. To hear examples of this you only have to listen to the better housemen of the larger broadcasting (Modulate to page 31)



Norman Bates



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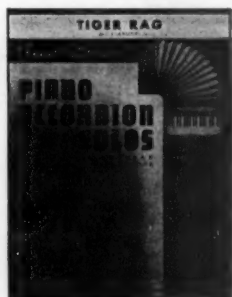
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Will Hudson Answers Your Modern Arranging Problems

By Will Hudson

Question: We have a ten piece band consisting of two trumpets, one trombone, three saxes and four rhythm. We are contemplating the addition of another brass instrument, and are undecided as to whether to add a trumpet or trombone. What would you advise? Gerald Beredith, Pittsburgh, Pa.

Answer: It depends a great deal on what style of music you play, and also whether you use stock orchestrations or special arrangements. If you use a great number of stocks in making up your library, I would certainly advise the addition of a trumpet because the third trumpet part of a stock is a fourth harmony part while the second trombone part is invariably the lead doubled with first trumpet an octave lower.

If you use mostly special arrangements, the choice becomes more complicated and depends to a great extent on the style of music you are

playing. If you play a sweet, subdued, legato style of music, I would suggest the addition of a trombone as its more mellow tone will blend better with this style. If you play mostly swing music you will find that the third trumpet will be more adapted to this style. The flexibility of three trumpets is to be preferred for swing rather than two trumpets and two trombones.

Question: In writing for five brass and four saxes, I have been trying to score in such a way that the second tenor sax does not play lead. I have heard several bands of this combination play arrangements in which the lead is not doubled with tenor sax an octave below the first trumpet. However, when I try to write this way, I am at a loss to know just what to do with the saxes on ensemble choruses if I don't give the lead to second tenor. Is there

(Modulate to column 4)

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Larry Clinton

Larry Clinton is a peculiar guy. He will tell you so himself. Ask him to describe his earlier history and he'll describe himself as a frustrated cornetist with a ten-thirty lip: meaning that his embouchure completely collapsed about that time each night. It was Ferde Grofe who finally put Larry to work on a score pad and he has been at it ever since.

Leaving Grofe, Clinton did some work for Isham Jones and then joined up with the original Dorsey Brothers band. When that broke up Larry stepped into the Casa Loma Ork and did six scores a week for them for almost two years. During that time he managed to squeeze in a few stock arrangements,—and how the band boys ate them up!

When Clinton found the pop tune field getting a little dry, (there weren't enough Boston Tea Parties and Christophers!) he started to work on some of the old standards. There's nothing Larry gets a bigger kick out of than to take some old favorite that other arrangers have refused to tackle, and really go to town on it. Witness "You Made Me Love You" and "Oh By Jingo" among others.

Clinton is a bug on golf, tennis and photography. He is also a sucker for places like the "Three Deuces" or the "Onyx," but hates jam sessions. Works terrifically hard in streaks and follows them by taking three or four days off to play tennis from morning to night, which annoys his publishers greatly.

He's probably out there cussing at his backhand right now!

ARRANGING

By Will Hudson

any rule you can give me for this, or any method that you can suggest? Frank Wilkins, Boston, Mass.

Answer: In this short space, it is impossible to give you any set rule for your problem. It is much better, when writing for the combination of five brass and four saxes, to write in such a way that the melody is not doubled throughout with the first trumpet, but it is a very hard thing to explain comprehensively. I will give you a general idea of how to write this way, and it will be up to you to experiment from then on until you find out for yourself just what sounds good and what doesn't.

In writing ensemble passages, score the five brass first. Then construct your sax chords in such a way that they blend nicely with the brass harmony but in such a way that they, by themselves, are playing passages that are pleasing. The best way is to break the passage up into phrases of two, four, or six bars and treat each phrase as a separate unit. Write in such a way that the sax harmonies of each of these phrases flow nicely. In this way, in a 16 bar passage, the first tenor might play melody for two bars, the second also might play melody for the next four bars, the first also for the next two, and so on. Also, you will find that you will bet a nicer blend if you keep the four saxes below a certain range. Regardless of how high the brass may be written, try and write for the four saxes so that the first also does not go above concert A above the staff. This is about all I can tell you in this space. I will be glad to have you write and let me know how you make out on your first attempts.

Question: I have heard quite a bit of talk lately about a "double augmented" chord, and am wondering what it is all about. Will you please explain what this chord is and how it is used? Albert Heyton, Louisville, Ky.

Answer: A double augmented chord is a six note chord made up of the combination of two augmented chords of which the basic notes are a whole tone apart. For example, the combination of a C augmented and a D augmented chord would produce a double augmented chord in which the notes of the resulting chord would be C, D, E, F sharp, G sharp, and A sharp.

This is one of the most difficult chords to orchestrate, and when properly used, produces a weird but interesting effect. My composition, "Phantom Rhapsody," published four or five years ago, employs a double augmented chord for its theme. Don Redman's great classic "Chant of the Weed" is based on double augmented chords.

HERE'S A NEW ONE!

St. Louis, Mo.—Ben Berg, 1st violinist with the Miles Carter orchestra, was waiting for Bobby Meeker to sell Mrs. —a band for the annual dog show here. Mrs. —, having very little experience on matters of entertainment, was worried about the peculiar sounds that come out of the horns of a modern dance band. By using a dance band at a dog show the lovely natures of these poor dogs might be disturbed and prevent any one of them from getting a prize. This fellow Ben Berg, who has a reputation of being quick-witted, piped up and said—"Pardon me, lady, but I know just the band for your show. They have a very fine and complete library just lousy with "dog" tunes.

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YOU MADE ME LOVE YOU	FOX TROT
(I Didn't Want to Do It)	
I USED TO LOVE YOU	FOX TROT
(But It's All Over Now)	

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"HOT" ACCORDION

(Continued from page 26)

soothing bit of melody we have a tune that perks, that seems to have a pulse behind it. And that is what hot music must have—push, impulse. The effect is meant to be disturbing rather than quieting. Its intention is to make you want to dance rather than relax in quiet content.

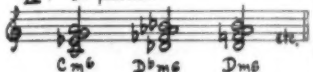
Substitute Sixths for Majors and Minors

Practice with various melodies. Substitute sixth chords, especially in the right hand, for the major and minor chords. Try them out in different places and see which gives you the best effect. You will find from experience that sixths work best in certain chords and in certain keys. Adopt these into your bag of tricks and use them thereafter.

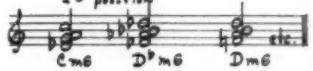
The sixth interval can also be used to good effect in building up single note and double stop licks. In Figure VII are various examples utilizing sixths in different keys. Good practice would be to rewrite these licks in other keys, and also to rearrange the sequence according to ideas of your own.

More anon about other members of this family of helpful 'Odd Intervals.'

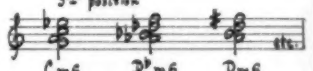
IX. 1st position



2nd position



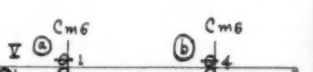
3rd position



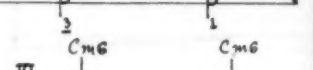
4th position



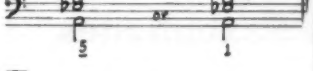
V. 1st position



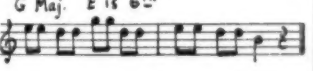
VI. 1st position



VII. 1st position



VIII. 1st position



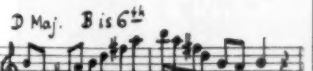
G Maj. E is 6th



G Maj. E is 6th



C Maj. A is 6th



D Maj. B is 6th



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Sidney Bechet's Chorus on "Shaking the African"

B♭ Trumpet



T. Dorsey Takes a Lesson



M. Grupp T. Dorsey

M. Grupp, brass technique specialist of New York, is giving that grand old man of the trombone, Mr. Thomas F. Dorsey, a few hints on embouchure, etc. Grupp is highly respected by pro musicians and has many top-notchers under his wing.

SAX STUDIES

(Continued from page 29)

stations, they realize that for all around work on the saxophone, only the very natural quality will do.

As I have said in my previous articles, each phrase of the saxophone as an instrument must be singly learned before it can be collectively used. This must be borne in mind when striving for a fine tone. Remember that the breath must always be up to the reed and under control and also that the embouchure be so covered and set as to be able to control the resonance and intonation of the reed at all times. In addition to this, the correct jaw vibrato must be applied to the tone without hindering or falsifying its intonation.

As an added hint to acquiring of a natural saxophone tone, let me caution the saxophonist to be extremely careful of the bottom lip, that is, make sure it does not bunch up around the reed when playing as this bunching of the lip will kill the resonance of the tone quicker than anything else. The best way to avoid the above is to keep this bottom lip formed into a very thin pad just covering the bottom teeth. This thin covering of the lower teeth by the bottom lip gives a much better resonance from the reed and a great deal more depth to the tone.

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ELECTRIC GUITAR

(Continued from page 28)

ing, for example, a high Bb, then turn the volume on and slide the bar to C and back to Bb. (4) On the ending of a number, strike a harmonic chord at Eb, for example, (no volume) slide upwards to a half-tone below the octave Eb, turn on the volume and make a slow glissando from the D to Eb, timed to come in immediately following the final chord played by the orchestra. There are other effects that players can work out with a little practice and I trust these few examples will suffice to stimulate initiative in the players. I would recommend all orchestral players to investigate for themselves the advantage to be derived from the use of a foot pedal.



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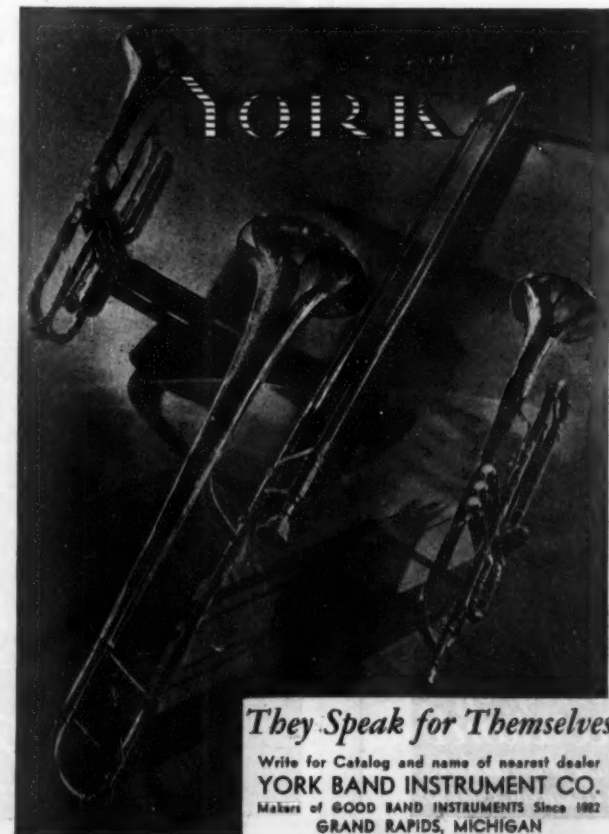
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'GIGS' & REHEARSALS KEEP HILTON'S MEN FROM CHANGING SOX

By Arthur Large

London, England — A few weeks ago, when Jack Hylton finished a successful season at the Palladium Theatre, London, he told the boys to take a vacation (with pay). The Canadian boys didn't have a chance to get outside the theatre before the famous Jack Payne had them signed up for the whole month . . . consequently, no holidays, but plenty of money. These lads, Jimmy Reynolds, Bruce Campbell and Danny Perri are certainly hitting the high spots over here in dear old England. Danny hasn't even got time to change his socks in between recording sessions, broadcasting 'Gigs' (that's the word for one-nighters) and rehearsing Hylton's new show. When he goes to bed, he dreams about the new Five Hundred Dollar Guitar that he has just ordered. He tells me that



Ken Murdie

it'll be the only one of its kind in England. Francis, Day and Hunter have contracted him to write a number of guitar solos for them, and he's sure going to it. Wait till you see the first two . . . Now here's the interesting part . . . by the time that you read this, Danny will have surrendered his 'Single blessedness' to Babs LaVal, the beautiful acrobatic dancer featured with Jack Hylton. They were married on August 21st.

Billy Bissett and Alice Mann are still in Switzerland and refuse to communicate with anyone until they get back to London in September.

Many of the Toronto musicians will remember Cy Blunt who was for years with Luigi Romanelli at the King Edward Hotel and the Tivoli Theatre . . . bumped into him the other day at the Paramount Theatre, London, where he's been working for the last two years.

Benny Loban, who is still entertaining at the sea-side, has added another Canadian to his band . . . Ken Murdie, trumpet player from Winnipeg. Years ago, Ken started his musical career on the Bugle in the Canadian North West Mounted . . . learned trumpet and later joined Jos. E. Howard's Toy Shop review on the Orpheum circuit; did four years at the Capitol Theatre, Winnipeg, two years at Krausmann's Montreal, took a trip to Australia, came to England and played in pictures with Billy Bissett, is now the star trumpeter with Benny and hopes that some day he'll be enjoying the old jam session again with Murray McEachern, Benny Goodman trombonist.

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Cocktails for 13 . . . Or Wine, Women & Song?



Canny Bob Grayson, rotund jovial band-leader knows how to crack the newspapers with pictures of his band. Here he has incorporated Wine (in the glasses) Women (notice the swell nudes on the wall!!!) and Song (They're hummin' it). Left to right his men are—Back Row: James Melrose, trumpet; Gordon Jeaynes, saxophone; Bram Courson, trombone; Walt Moyer, saxophone; Ray Hagley, trombone; Eileen O'Day, vocals. Front Row: Leon Rocco, bass; Jon Paul Jones, vocals; George Edmunds, drums; Ray Henderson, guitar; Ray Westcott, piano; Bob Grayson, director.

One of Few Hot Canadian Bands Opens In Toronto

By Dick MacDougal

Toronto, Can.—Local dancers and cats are rejoicing over an announcement made by the proprietors of the Palais Royale to the effect that Bert Niosi, who has one of the few good swing bands in the Dominion, has been booked into the spot for the winter season. Niosi leaves the Brant Inn in time to open at the Palais on November 3. Originally from London, Ont. (remember Lombard?) the band played at the Embassy Hotel and the Palais Royale, in town before going to Burlington. Emilio Caceres, from the Chez Ami in Buffalo, N. Y., played a two-night engagement at the Palais Royale, drawing very large crowds both nights, and pleasing both dancers and musicians alike. His hot fiddle work left many in a cold sweat. Jack Faerigan returned to his old stomping ground in the middle of a heat wave, and as usual got a full house.

Len Vincent surprised everybody before he left the Palais Royale by marrying a gal from his home town. He strolled into the job on the night the band left, and calmly made the announcement. After the job, the

band left for an engagement at Port Stanley.

Around Town

Dorothy Alt, a very pretty warbler from the West, is now handling the vocals for Luigi Romanelli's band, replacing the Campbell Sisters, who have retired once again. Cecil Figelski, of the same band (fiddle), has left to devote all his time to commercial programs. Luigi is not adding another fiddle, but another sax; which job will be handled by Sammy Silverstone, who also plays flute, trumpet, etc. . . . Russ Morgan, on a visit to Toronto, sat in with Romanelli's men on a jam session in the wee sma' hours. . . . Ed Huston (tenor), out of Trump Davidson's band, being replaced by Teddy Davidson, Trump's kid brother.

Frank Bussert enlarging his band for the Arcadian Ballroom next winter . . . Bill Andrews, vocalist with Jack Faerigan, replaced by Arnold Cole. Bill is going to teach at the Hamilton Conservatory. . . . Ferde Mowry returns to the Embassy, and Jimmy Fry goes to the Avalon . . . and that's all for now.

EX-CLARINET AND SEX-PLAYER OPENS SHOP

Chicago, Ill.—Musicians will welcome the news that Leo Cooper, expert repair man has opened his own repair shop at 218 So. Wabash Ave.

Being an ex-saxophone and clarinet player Leo has quite a background as a repair man having put in 15 years with Ivan Kay at Detroit, 1 year at the Buescher Band Instrument Co., of Elkhart, the Ludwig Music House of St. Louis and 2½ years at Chicago Musical Inst. Co., of Chicago.

Being recently married, Leo felt that it was about time he opened his own establishment and from the outlook of things he will be very successful with his new layout.

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RUDY VALLEE FIRED WHOLE BAND IN DALLAS

By Gordon Strachan

Dallas, Tex.—Phil Harris, Dallas' favorite son among orchestra leaders, moved into the Dallas Casino early during the past month with a much improved ork. Vocals by Harris are still good for a listen, but Ruth Robin, his new songstress, can't approach the lady Dallasites always will associate with Phil—Leah Ray.

Leah, Twentieth-Century Fox starlet and possibly more plump than this correspondent has ever seen her, drove in here from her home in Virginia for a ten days' visit with friends and a short reunion with Phil and the boys.

The Harris band men still have a hustling softball team . . . Lanny Ross, who filled an engagement at the Casino, filled in at roving shortstop for them in a game with the Calvalcade All-Stars.

Vic Hyde, who can play three trumpets simultaneously, followed Lanny on the stage of the Casino.

Still Talking of Rudy Vallee's "Flop"

They are still talking of Rudy Vallee's "flop" at the Casino . . . Following several sour notes in a Thursday night broadcast, Rudy fired his whole ork, and before anyone could say scat, the Vallee bunch was off the bill and Harris had moved in . . . That's how they tell it.

Joe Reichman and his ork, after playing to capacity crowds most of their stay in the Baker Mural Room here, gave way Aug. 17 to Orrin Tucker and his band . . . Joe has taken his boys to Houston's Rice roof.

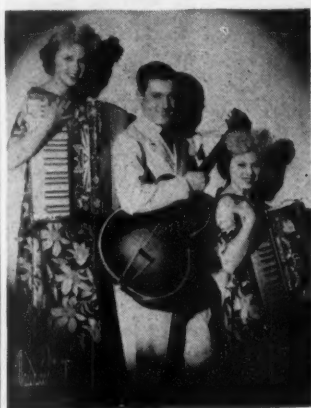
Century Room fans took to Ran Wilde and his music makers during their engagement here.

How Many Part-Time Musicians Are Working

Washington, D. C.—How many part-time musicians work at other trades will be one of the results determined in a coming questionnaire. The survey is to be conducted by the National Association of Broadcasters in an effort to find out just how serious the AFM unemployment situation is.

James W. Baldwin, managing director, and John Elmer, president of NAB, announced that the questionnaire, when completed, would ask data on available musicians in each city, together with amount of actual unemployment.

The Halftone Sisters



Twin Lakes, Wis.—The Halftone Sisters and Bob Gay, now featured at the Wonder Bar, Twin Lakes, are soon due for big time if their work continues to be so fine and entertaining.

This unique trio has played all prominent engagements on the west coast including Santa Catalina Island with Buddy Rogers, doing considerable screen and radio work. After their engagement at the Wonder Bar they are going to New York to do radio work before returning to California.

Exposition Will Give "Musish" Two Weeks More Work

By Bennie Strauss

Cleveland, Ohio.—The boys at the Expo received a bit of good news when they were informed that the Expo had extended their closing date for three weeks to Sept. 26.

Bob Crosby made new friends at the Cleveland Expo, opening there Aug. 17. Isham Jones furnished the music for the previous two weeks. Crosby will be followed by Glenn Gray.

Gene Beecher leaves the Lotus Gardens Sept. 2 after playing the summer season. He will open at the Cabin Club the following night for an indefinite stay, making it his second return engagement at this popular spot.

Al Skully, accordion and guitar man with Jules Duke at the Cabin Club leaves for Los Angeles in September to take a teaching position at the National Institute of Arts.

Pat Ciricillo, trumpet man with Myron Roman's Radioland Orchestra and staff trumpeter at WTAM,

TOMMY DORSEY COLLAPSES AT REHEARSAL

By Bob Harris

Boston, Mass.—Tommy Dorsey did not appear on one of his commercials recently. The reason? He had collapsed during an afternoon rehearsal, and was too sick to go on. None of the trombonists attempted to play "Sentimental" like Tommy does, although the orchestra was fronted by another well-known director. We hope Tommy realizes that health comes first, and that this swing-crazed world would be completely lost without such a fine artist and musician.

So now Bostonians had best get in the groove quickly. Tommy Dorsey, pulling his trombone and freight out of Atlantic City, had a wowing opening at the Ritz Roof. At the time of this writing, it is rumored that Pee Wee Irwin and Johnny Mince are leaving.

A steady flow of Southern swing and sweet style is broken only by the several entertainment features thrown in by the Glee Club, the Dixieland Band, the novelties, and the featured artists in Dean Hudson's outfit. Dean Hudson and band, with charming Frances Colwell, come from the University of Florida.

Watch out for that Count Basie band. They recently signed up the Lunceford trombonist who was making all Jimmie's fine scorings. This smart move was accomplished by Basie's booker, and we are wondering what effect it will have on the fine Lunceford rhythm-machine.

Also scoring is that Eddie Dees band which played all summer in the Sunbeam Club up in the North Shore. The musicians are fine, and Eddie has a grand baritone voice.

leaves for New York the latter part of September.

Lee Allen leaves the Southern Tavern to play a week's engagement at Euclid Beach beginning Sept. 6. He will be followed by Blue Barron coming in for a return engagement. According to all reports Barron's band did exceptionally well on its summer tour. Allen's band has made such a good showing it seems only right to give the boys in the band a mention. The personnel is as follows: Mickey Aronson, sax, clarinet, flute. Johnny Singer, violin. Lee Allen, sax, flute and clarinet. Most of the arrangements are made by Lenny Benedict and the vocals are by Joe Spinn, Johnny Singer, Chuck Forsyth and Abe Segel.

Fenway Hall is slated to open about Labor Day with Johnny Joyce.

Downey Got Him To Form Band



Leon Belasco

Leon Belasco, after a successful winter and spring tour from Coast to Coast, has reorganized his orchestra with the idea of making it a strictly swing combination with the accent on "sweet."

Leon's tricky rhythm and beautiful harmonies have stood him in good stead ever since Morton Downey persuaded him to form his own orchestra. Now Leon has decided that he'll swing it for the benefit of the cash customers and is forming an entirely new combination with a few of his old men as a nucleus.

Rockwell O'Keefe is handling Belasco and he will probably be booked into a New York hotel spot as soon as the new set-up is perfected.

HAS FIO RITO JUNKED "COLOR MUSIC" IDEAS?

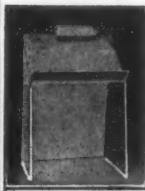
By Bob Mitchell

Portland, Ore.—Ted FioRito spent a week hereabouts with his commercial outfit. All those highly publicized ideas of Ted's, associating colors with instruments and paintings with tunes, have apparently been junked in favor of an unoriginal, forced, cramped style of swing. No doubt it's the Palomar influence. Ted FioRito's piano style has changed only slightly, however.

Phil Harris, alleged rider of water wagons, was reported to have par-taken quite intemperately of Seaside's unofficial hospitality. Arriving at the band stand more than slightly soused, he is said to have demanded quite vociferously of the hall mike, "why in hell he was brought into 'this hole'." Good publicity, Phil.

Billy Moe's orchestra closed the Uptown for August after playing that ballroom's first successful summer season in fourteen years.

A local critic describing Glen Gray's recent engagement here wrote: "The brassy, blaring, Harlem-Hotcha music of Glen Gray . . . a bitter dancing disappointment . . ."—but the band definitely "sold out" and succeeded in really sending a record-breaking crowd of swing fans. Grady Watts, ride trumpet man, was called away by a death in the family, and was replaced by a man from Carol Lofner's orchestra who played only the straight stuff. Frankie Zullo took jamming honors and really gave out.



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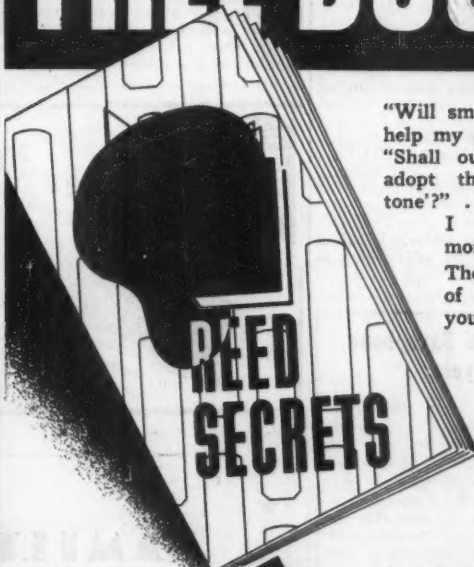
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THERE'S A LULL IN K.C. MUSICIANS' LIFE

By John Goldberg

Kansas City, Mo., September 1, 1937—"There's a Lull in My Life" would just about be the most appropriate title to describe Joe Musicians' activities here the past month. Plenty of hot weather was on tap but rising temperatures didn't stop one band leader from asking (not demanding) four times his last year's price on a New Year's eve engagement. Things must be perking up!

Pla-Mor Ballroom opens its fall season on the 11th with Red Nichols as the attraction and biz should be slightly terrific. Carl "Deacon" Moore is scheduled for the 18th and Moore isn't a slouch either in making the old turnstiles click merrily. Will H. Wittig, Pla-Mor manager, promises a parade of name bands for the fall and winter dance sessions, so here's hoping!

"Hank" Halstead replaced by Earl Smith at the Muehlebach Grill and Smith has a worthwhile following. Combo certainly knows its tunes numbering several thousand in its repertoire . . . Mary's, a suburban night spot, surprised the populace by bringing in Noble Sissle and his band in celebration of its third anniversary. Spot draws exceptionally well as does Tooties nearby . . . Colored local 627 put on a benefit for its unemployed at Paseo Hall on the 23rd using the Earl Hines aggregation . . . Jimmy Lunceford set here for September 20.

Jubilesta proceedings should bring in thousands of visitors what with name bands as the biggest attraction. And with Goodman in for the affair ye old time corn festivals will be forgotten . . . Bennett Stidham who spent the summer at Krug's Park, Omaha, now managing Tro-Mar Ballroom in Des Moines . . . Floyd Zook, local head, comes in for a bit of deserved mention with his untiring efforts to unionize a number of the night clubs and dance halls. Results have been gratifying with satisfactory working agreements being reached. That Zook fellow is really on his toes!

And Claude Rader, composer, comes through with an uncanny slide chart that enables Joe Average to transpose for voice, piano or any instrument regardless of key with the accuracy and practically the speed of an experienced arranger . . . Jesse Price with Prince Stewart's combo at Club Continental displays a bit of showmanship in his drumming. There y'ar, Jesse!

Fredericks Bros. office here really looks like sump'n what with new furnishings and complete redecoration and does it make Carl Snyder feel good! . . . Ayars LeMarr band in at Southern Mansion with Chic Scoggins scheduled for the Hotel Jefferson in St. Louis on the 10th . . . Nice going on the part of Mort Franklin who fronts the Boyd Raeburn outfit out at Sni-a-Bar Gardens. Here's one lad who puts a lot of hard work in his efforts and results show it. Band is well liked and spot continues to draw well . . . Claude Denny at the Shawnee Hotel in Springfield, Ohio . . . And Ricardo Torres entertains patrons nightly at Cosgrove and Sullivan's . . .

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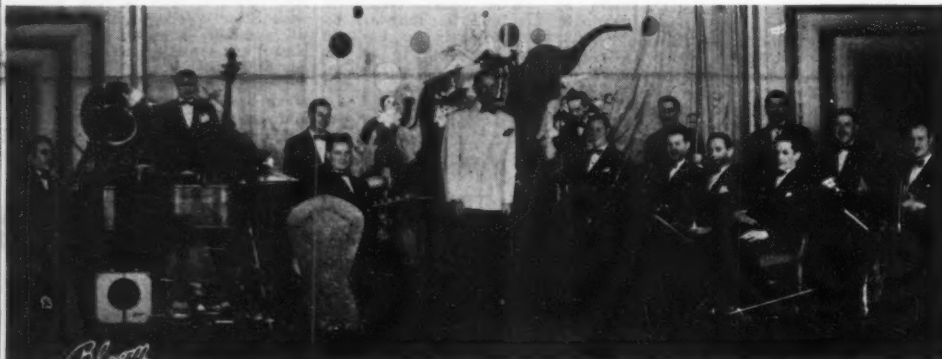
Three Generations of Bandleaders!



You can't stop heredity, and these pictures prove it. There was no money in the music profession for Roger Pryor's great-grandfather when he lead his brass band in Sunday concerts. But his descendants have all made their living that way. The band above is that of Sam Pryor, grandfather of Roger, who was the first to make a go of it. Sam is still known as one of the oldest and most respected band leaders this country has ever known.



It was natural, therefore, that his son, Arthur, should take up the baton when Sam laid it down. Composing and arranging, besides conducting the band pictured above, Arthur Pryor made military band history. Old time musicians claim that he was the first to popularize the trombone. In his later years, Arthur Pryor and his Band made many radio appearances. But he was determined that his sons should not enter the same profession. He thought there were enough Pryors who had been actors or musicians.



His talks, however, had little influence on Roger. For the fourth generation is carrying on the Pryor tradition. Roger Pryor and his band—dance, not military—compose one of today's most successful outfits. Roger himself plays almost every instrument in the band, including saxophone, piano, clarinet, and trumpet, although he, too, specializes on the slip horn. The horn he uses was one on his father's favorite instruments. All of which proves that what's bred in the bone will come out in the flesh! Roger and his orchestra is now playing at the Edgewater Beach Walk in Chicago.



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SHEP FIELDS SET FOR BIG BROADCAST OF 1938

By Bud Ebel

Cincinnati, Ohio — Barney Rapp with wife Ruby Wright doing so well at Beverly Hills that their four week contract has been extended to 26 weeks. Wilbur Shook, fine drummer with Jack Sprigg's band at the Netherland Plaza, left to replace Tom Richley at WLW. Richley went to New York to join his wife, Gene Macy, vocalist on the Sunday night Ford Show. Shep Fields and band will move to the coast in September as they are set for the Big Broadcast of 1938.

Clyde Trask back in Lookout House after a flock of one-biters. Tom Nolan may replace Trask with his two piano band. The Gibson Florentine room to open on or about Sept. 23 and WKRC Columbia outlet is ready to put in staff band. Ross Pierce moves back into the Hotel Alms late in Sept. for the winter season. Jack Sprigg may take his band to the coast after they finish the Plaza.

In 1933 the local scale was cut twenty per cent and at the present time there is a readjustment being made and the scale will go up fifteen to thirty per cent depending on the class work, etc. So successful has the agreement been with the hotels to use nothing but union bands for private engagements that the country clubs that have held out are about ready to sign in order that they may also have a better brand of dance music. Rumored that Ace Brigade will replace Billy Snider in the Gibson Rathskeller sometime in Oct. Snider ran his original four weeks into 16. The Gibson Lounge will be made into a breakfast room after the Florentine Room opens. Gus Van heading the floor show at Beverly Hills. Priscilla Holbrook, Bix Beiderbecke's former piano teacher, was recently married in Chicago.

"Blowing-Bubbles" Becker's Ork's Arisin' High

By Manny Wasserman

Richmond, Va.—Duke Barron and his orchestra are now playing the Tantilla Gardens. His band features the fine vocalizing of Jean Janis and also Jimmie England who plays a lot of drums . . . The Great White Fleet orchestra under the direction of Charles Morris will follow Brown-agle into the Tantilla Gardens . . . Don Peebles is playing an indefinite engagement at the Westwood Supper Club.

Caught Bubbles Becker's ork at Ocean View, Va., where he has been playing for the second season, and believe me, brother, this band is going places . . . Jimmie Livingston and his ork are now playing Atlantic Beach, at Moorehead City, N. C., featuring Jack Crawley on the vocals and two fine trombonists.

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L. HUNTLEY SNAGS BIGGEST FOAM ACCOUNT

By Gordon Richardson

Montreal, Can.—Phil Brito is featured vocalist with Lloyd Huntley's orchestra at the Mount Royal Hotel, Montreal. Besides being vocalist with the band for the past four years he is assistant director. His home town is Newark, N. J. Phil has just made a series of electrical transcriptions and his latest recordings for Decca are "So Rare" and "Go to a Passport Photographer."



Phil Brito

Before joining Huntley's band he was with Huston Ray's band and had plenty of experience on sustaining programs on WOR. On Sept. 15th this year Phil will be heard from coast to coast on the CBS for one of the Standard Brands Products.

Lloyd Huntley got a big commercial program here for the largest Canadian brewer. He alternates his own band from the Normandie Roof with a large studio band and he is using 40 men altogether. This program is carried over CKAC. John McCullough, first trumpet player, is expecting the stork any day now.

Leo Ranoff has a sweet band at the Chateau St. Rose. He also has the Shannon Trio, three young ladies who are not hard to look at, vocalizing with the band. It is a distinct comparison with the strictly swing rhythm of Jack Wyatt who is playing across the street at the Hotel Manoir.

Alex Lajoie is enlarging his band and at present is angling for Geoff Townsend who plays plenty of guitar. They expect to go over the MBS very soon again. The O'Toole Bros. are doing a nice "fill-in" job at the Chez Maurice along with Alex's band.

Joe Nito's band is doing a real nice job at the Stanley Grill. Irving Laing is still pleasing the "trucks" and those cats that like the "Susi-Q" at the Auditorium Ballroom. George Sims closed a very successful engagement at Krausmann's Lorraine Grill Aug. 14th. After extensive alterations this popular restaurant will reopen about Sept. 15th and George's band will again go back.

The Boys Behind "Push Rhythm"



Utilizing 15 years experience as a featured performer with such top flight orchestras as those of Paul Specht, Don Irwin, and Art Kassel, Ole Moe, stellar saxophonist and clarinet artist has organized his own unit numbering 11 musicians and 2 vocalists. An interesting fact concerning this versatile band is that the eldest player is but 24 years old, making the aggregation one of the youngest in the middle west.

Leaning toward the sweet type of music the band features saxes, clarinets, flutes and muted trumpets and trombone. However, the swing angle

is not entirely neglected as clean cut "Push Rhythm" arrangements by first trumpeter Ervin Brabec vary every dance program. Mike Sullivan, talented flutist arranges all popular tunes and rehearses the unit in the absence of leader Moe. The orchestra boasts two fine hot men in Johnny Schuch, tenor sax and clarinet and Ervin Brabec, trumpet. Drummer Joe Kedziora, a soloist on vibraphone and xylophone leads the rhythm section and is ably assisted by Jake Shug at the piano, Fred Ehrlicher, bass, and Maxwell McCoy, guitar. The vocals are divided between Baritone Harly Watson and

Marian Reed.

Novelty seems to be the forte of this smooth working unit as every program is interspersed with novelties ranging from simple impersonations to one act comedies backed by danceable tempos. The principle in these is first saxophonist Harry Wackdorf. At present the orchestra is busily occupied playing club dates and summer parties with excellent prospects of a steady night-ery in the fall.

NICHOLS' PENNIES FOLLOW STEELE IN TEXAS

San Antonio, Tex.—Every city has its favorite orchestra . . . Dance lovers here take to Herman Waldman and his 15-piece combo, who returned for a week's engagement at the swank Olmos Club . . . Waldman previously had played five or six long engagements at a local hotel . . . Blue Steele followed Waldman into the club, and Red Nichols and the Pennies trotted up Aug. 19 from Sylvan Beach to open at the nite spot . . . Ken Moyer's ork recently signed Nancy Gay of this city to take the place of his songstress, Connie Moore, who had signed with Universal Pictures and gone to take a crack at the Coast . . . Delovely Nancy will sing and also put on several dance routines with the ork, which played an engagement at the Gunter Hotel here . . . Bob Hall, formerly with Henry Busse and Jay Whidden, is featured male vocalist for the Moyer group.

Riverboat Boys Walk On Lips After All Night Session On Sandbar

By Red Millard

St. Louis, Mo.—Tommy Trigg ran into an unexpected session on the President last Saturday when the boat hit a sandbar in the Mississippi. Band started work at two-thirty in the afternoon and worked continuously until four-thirty next morning. They tell me that although they split the band and worked relief, they were walking on their lips when they finally quit.

Local Board Slams Chiseling Bookers

Well, we have one less sharpshooter to contend with since the boys upstairs cracked down on Associated Orchestra Service. Score up four for the boys; they have only two to go and this town will be one hundred per cent on the up and up.

Little Joe just closed a two weeks

engagement at the Highlands and did a very fine business. Joe was formerly feature man for Ace Brigade and truly sells out on novelties. The band is in fine shape, having nice swing, good tone and balance. Murray Stalter does some fine work on tenor, both sweet and swing. Nancy Neil "The Southern Belle" handles the romantic vocals, while "Memphis" trucks on down with the swing tunes.

The band has ideal transportation consisting of a Ford truck and five ton trailer, equipped with adjustable bunks for eleven men so they can sit or sleep the one nighters, has plenty of head room and lockers for instruments. Very economical too, averaging twelve miles per gallon.

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VALLEE BREAKS RECORDS IN DETROIT

By Frank Sidney

Detroit, Mich.—Rudy Vallee, who recently broke all records at Eastwood Gardens, is one of the grandest guys in the business. Besides being universally acknowledged as tops in the profession, he is a swell fellow personally so witness the following experience:



Phil Sillman

For a long time the columnist has believed George Kalman's Roman Three to be one of the finest strolling trios in existence so we decided to arrange an audition while Vallee was in town. After several unsuccessful attempts to get together, an audition was made in Rudy's private suite at the Whittier. We spent a very pleasant afternoon with a most congenial host. Rudy pronounced the trio "very excellent, with good material and well organized." Carmen LeFave plays accordion, Larry Fullington guitar, and Kalman the gypsy style fiddle. The boys expect to leave for New York in the fall and will probably be handled through the Vallee office.

Noni Bernardi is arranging and playing at WWJ. We would like to see him added to the staff of conductors on that station as he has a very modern conception of dance music. The main difficulty encountered by local studio bands is that they are not allowed enough time to rehearse and the leader hasn't time to explain his conception of any particular number. If we may be allowed a little constructive criticism, we suggest more time be allowed for rehearsals and more arrangements a la Bernardi.

Our hat is off to Paul Leash who is doing a good job with the limited time at his disposal.

Local Leaders Check Up

Local band leaders who have thought themselves above being commercial or indulging in showmanship may well have learned a lesson from the score or more name bands that have invaded Detroit this season. We made a personal check-up and every name band that broke any attendance records worked on the principle of pleasing the eye as well as the ear. Too much swing grows monotonous to the people who buy the tickets so come on you cats, work up those novelties and sell out!

Phil Sillman, who has had a very successful season at the Coconut Palms, is now at the Detroit Athletic Club. Phil is thinking of joining the ranks of a dozen other leaders around town and changing his name. We wish you wouldn't, Phil. You have a good solid name built up around town from working good jobs with good bands. It would be foolish now to discard all the build-up you have taken years to earn.

Bari Wilkinson is making a change for the better and joining Russ Lyon. Bari is an excellent arranger, saxophonist and novelty singer and is indispensable to any band he works with.

Phil Harris And 10 Gallon Hat



Phil Harris Sharon Pease

Genial, hospitable, Phil Harris makes ivory-poundin' journalist Sharon Pease welcome at the Dallas Exposition where Phil is very popular. 'Tis said that ten-gallon hats, a jug of good corn-whiskey and Down Beat is a full-time diversion in sunny Dallas. And by the way Harris has signed with Republic Pictures for another movie.

"COFFEE NERVES" NEW TUNE GIVES CATS JITTERS

By Bulk Hollingsworth

North Carolina—Beaches are still doing "out of the world" business down hyar in Dixie... Hod Williams band just finished a run at Wrightsville Beach, followed by Jelly Leftwich... Lou Gogerty still holding forth at White Lake... Billy Darst is at Myrtle Beach... Johnny Hamp one-nighted in Mullins, S. C. last week. Tobacco Festival at Wilson, N. C. this month will draw several thousand dancers. Rita Rio's girl combo will furnish the music.

This department would like to take this opportunity to pay tribute to one of the finest bands in the south. We speak of Hal Thurston's outfit still in the Carolina Club, Carolina Beach. This outfit boasts such men as Larry Mann, piano and swing accordion; "Snapper" Lloyd, trumpet; Pat Arensman, tenor; Don Alliger, clarinet; and Eddie Clark, drums and vibraphones, the latter "knocking the local cats out" with his "vib" solos. People in the know claim this to be the best band between here and Florida.

Things and stuff: Larry Mann and Tubby Oliver just completed new tune titled "Coffee Nerves"... Charlie Foster fronting Hal Moore's orchestra... Babe Barnes has a bank account... Jelly Leftwich sporting new Packard (m-m, business must be okay)... Charlie caught in Riptide, torn between two loves, etc. (solution: why not marry your room-mates girl)... Eddie Clark got new suit (Hoo-Ray)... Hawaiians have nothing on Don Alliger. You should see him ride his surf board.

Feeling So Keen Against Negroes Only "Ebony Cats" Enjoy "Chick"

Galveston, Tex.—Chick Webb and his boogie-woogie played this resort town for a one-nighter during the past month and no one knew he was here... So great is the sentiment against negroes in this Southern city that no negro name band has ever played a big engagement... Louie Armstrong, Fats Waller, Don Redman and Chick have all played in the city auditorium here, but they play for the negro population only... The ebony cats pay for the dances, and white swing lovers seldom hear that the bands are around... Section reserved for whites at

the dances is invariably empty.

Garth Green, who played the Rice Hotel roof in Houston at one time, has followed Art Braults and His Canadians into Del Mar Club here... Garth has a 12-piece aggregation, numbering three sets of twin brothers... The Braults Canadians played two engagements here this summer... Their second, due to the addition of enticing Mary Fern as vocalist, was most successful.

Phil Harris, 'tis said, will vacation here this fall following his engagement at the Dallas Casino.

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Reading left to right: Saul Chaplin, pianist and arranger. Popular song writer of such swing hits as "Rhythm Is Our Business," "Shoe Shine Boy," "Until the Real Thing

Comes Along, "Dedicated to You" (now with Warner Brothers). Marty (Doctor to you) Finkelstein, drums; Howard Gale, tenor sax and clarinet; Chet Bruce, vocals, trumpet, guitar and arranger; Bill Felcher, trumpet and piano; Saxey "Chowderhead" Schwartz, alto sax and baritone.

Sammy Cahn collaborated with Chaplin to write the lyrics of the above popular swing hits and watch this duo! — these boys are going places with their excellent talent in the song-writing field.

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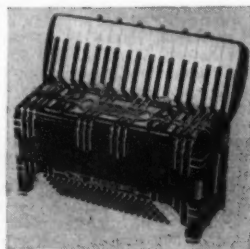
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CHOP HOUSE KEEPS LOCAL BOYS IN PANIC

By Doc Scott

Milwaukee, Wis. — The Hotel Schroeder finally found a band that can do more business in the hot summer months than any other attraction they have had can produce in the best part of the winter season. Just as they realized what a gold mine Orrin Tucker and His Orchestra have been the last six weeks, the union stepped in and reminded them that it is time they put in a local band. Result: Tucker went to Dallas, and Stan Jacobsen, local leader, took over the band stand in the Empire Room. Tucker has a perfect hotel combination, using tenors, strings, two brass, and four rhythm. In addition to this, he has three girl singers who can really sing.

Everything else in Milwaukee is at a standstill, August being the worst month of the year. Toy's Oriental Restaurant has kept all of the local boys in a panic all summer hiring first one band and then another. Casper Reda is back in town waiting to go into Toy's, but I notice at this writing that Frankie Cooper is still on the band stand. Joe Gumin is now on tour after a six weeks engagement in the Chop House.

Morey Branovan and His Orchestra replacing Bill Davidson's Swingy Little Band at the 26th and North Club, Davidson leaving for Denver, where his band will be featured at the Golden Nugget. Branovan's Band is liked very well and it looks like they will be set for quite some time.

Bernie Young and His Orchestra are still holding forth at the Wisconsin Roof, where they have been all summer, and seem to be going over swell.

"Fats Waller's Jivin', Jammin' And Ginnin' "

By Red Millard

St. Louis, Mo.—Well that swingin' son of a preacher came in riding a big white horse, and man what a circus he put on. St. Louis has never seen such a brainstorm of Jivin', Ginnin' and Jammin'. The local distributor of Wilkins Family presented all the boys with a half pint and gave Fats a pint of Golden Wedding, and as you cats know, that will really start something. Fats had the crowd wound up from the scream-off and they were packed twenty deep around the band stand.

He is playing a bunch of one-nighters in this territory, and then is going to the coast to make another picture.

Kirk Cashes in on Records
Andy Kirk played here last Thursday to a record crowd at Forest Park Highlands, and adding up the facts that he hasn't been here in years and has no local air outlet, there's only one conclusion, and that's those fine records he has been making. Mary Lou Williams, that sleepy looking gal at the piano, will play you things that will raise your ears and hair, and in case you cats didn't know it, she has been making arrangements for Goodman, Crosby, and Dorsey. Yais, yais, she takes care of Andy, too.

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More Movie Contracts For This Band



Clyde Lucas and his ork have been unusually successful in making movie shorts. In the past few weeks they have made 3 for Paramount and 2 for Warner Bros. with two more contracted for. A former Kennaway, then Consolidated Band, Lucas in-

forms us that he is still under the management of Gus Edwards. Lucas has an exceptionally versatile outfit, and opens at the Schroeder Hotel in Milwaukee Sept. 9th after which he goes to the Lowry in St. Paul for four weeks and an option.

Joe Sullivan Fast Regaining Health; Music Talent In California Shocking

By John Hammond

Los Angeles, Calif.—For the past week I have been enjoying some-what muggy and oppressive weather in California, listening to the worst collection of local bands in the country and pow-wow-ing at length with Joe Sullivan, who is fast regaining his health at the Dore Sanitarium in Monrovia, Cal. Despite the fact that he has been flat on his back for nearly ten months, his disposition never was sunnier. In a week or so he will be able to practice again on a dummy keyboard that will fit over his bed, and in less than a year he should be ready to resume his place at the top of American piano players. Flanked on one side by a radio and on the other by a phonograph Joe manages to keep in touch with most of his favorite bands and soloists, while his taste and tongue are quite as sharp as they ever were.

The boys in Benny Goodman's band are constant visitors (when not recording, making movies, radioing, etc., etc.) and Joe still gets his chief kicks in talking to his favorite drummer, Gene Krupa. If any reader has some spare Bessie Smith

records lying around Joe would undoubtedly be the most appreciative recipient in the world.

Music Talent In California Shocking

I don't like to seem unkind, but the musical talent in this part of California is pretty nearly shocking. Not only is there precious little to hear from the white folk; one has to travel all the way to San Diego to hear any inspired colored musicians. Gil Evans, who was last year's white hope, has changed his style and his taste—for the worse. At the hotel where I'm staying George Hamilton and his tinkle-tinkle music are to be replaced by Ted Fiorito. I am checking out today.

One goes to the small colored spots around town and encounters men who have given up all hope. Working at starvation wages (yes, there is a jim-crow musicians' union here) they play listlessly with shocking intonation and not a modicum of inspiration. The other night I went to hear the tolerable orchestra that Lionel Hampton once led at the Paradise. I departed thinking that Lionel must have been a genius to make the group sound as good as it did last year.

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BOSTON IRISHMAN CHUCKED LAW FOR MUSIC

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New York, N. Y.—Sixty-five stories above New York's steaming pavements are two of Manhattan's classiest night spots, Rainbow Room and Rainbow Grill in the Radio City-RCA building. Since its opening two years ago, Rainbow Room has had but four bands — Ray Noble, Casa Loma, Jolly Coburn and Al Donahue. The latter, married to the former Frederica Gallatin of the immensely wealthy banking family, has played everything from Paramount-Publix Theatres to the Casino at Monte Carlo and the Waldorf-Astoria.

Al is a Boston Irishman and a graduate of the law school at Boston University, and in Tom Walsh's senatorial campaign in Massachusetts did a swell job of speechmaking, but his heart was in a small band he had placed on one of the boats of the Eastern Steamship line running out of Boston.

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Where The Bands And Orchestras Are Playing This Month

EXPLANATION OF SYMBOLS

b-Ballroom; c-Cafe; cc-Country Club; h-Hotel; n-Night Club; r-Restaurant

Aaronson, Irving: (Station WGN) New York, N. Y.
Abbot, Dick: (Emerson) Baltimore, Md., h
Adler, Al: (Boys' Ten Club) Miami, Fla., cc
Allen, Lee: (Southern Tavern) Cleveland, O., cc
Allen, Ross: (500 Club) Miami Beach, Fla., cc
Almeida, Tony: (Club LaPalace) New Orleans, La., cc

Alpert, Mickey: (Marden's Riviera) Ft. Lee, N. J., cc
Amis, Jack: (Crazy Water) Mineral Wells, Tex., cc
Amis, Martin: (On tour)
Amis, Billy: (Mago Vista) Balto., cc
Armstrong, Louis: (Rockwell-O'Keefe) NYC
Arnelson, Gus: (Claridge) Memphis, Tenn.
Ash, Paul: (Consolidated Radio Artists) NYC
Ayres, Carl: (Lakerview Inn) Akron, O., cc
Ayres, Mitchell: (Hollywood) NYC, r

Baer, Billy: (Baer Mt. Inn) NYC, cc
Baker, Hal: (Dickman's) Auburn, N. Y., cc
Baker, Tins: (Cedar Island Pk.) Detroit, Mich., b
Ballou, Dick: (Belmont Plaza) NYC, h
Barksdale, Al: (Astor) NYC, h
Barnes, Charlie: (CRA) NYC
Barnes, Jimmy: (CRA) Omaha, Neb.
Barnett, Hugh: (Tavern-On-The-Green) NYC, r
Barnes, Duke: (Cantilla) Richmond, Va., cc
Barnes, John: (Piedmont) NYC, r
Barnes, Joe: (Royal Palm Club) Miami, Fla., cc
Barnes, Howdy: (Station WCAE) Pittsburgh, Pa.
Bar, George: (Algonquin) Chicago, r
Becker, Bubbles: (Ocean View, Va.)
Becker, Lou: (Southern Ballo, h
Becker, Gene: (Cabin Club) Cleveland, O., cc
Becker, Bill: (Victoria Beach) Lake Winnetka, Can., h
Bennett, Lee: (CRA) NYC
Bever, Bob: (Holiday Beach) Lac DuBonnet, Man., Can., h
Berigan, Sunny: (Favillon Royal) Long Island, NY, h

Bilmore, Borge: (Wander Bar) Detroit, Mich., h
Bilmore, Babe: (Bungalow) Fresno, Ore., b
Black, Jimmy: (Cafe) Miami Beach, Fla., r
Black, Ted: (CRA) NYC
Blaine, Jerry: (Park Central) NYC, h
Blake, Ted: (Barnard's) Pitts., cc
Bliss, "Warden" Harry: (Inn) Charlevoix, Mich., cc

Black, Bert: (Statler) St. Louis, Mo., h
Bosano, Sharkey: (CRA) NYC
Bonelli, Michael: (Bonni) Hartford, Conn., h
Bor, Michael: (Waldorf-Astoria) NYC, h
Borup, Rudy: (Grand Vista) St. Joseph, Mich., cc
Bouture, Howard: (Roadside) Miami Beach, Fla., r
Bord, Vince: (Embassy) Toronto, Ont., Can., h
Bragg, Lott: (CRA) NYC
Brady, Ned: (Algonquin) NYC, h
Brannen, Morey: (38 & North Club) Milwaukee, Wis., cc
Brag, Jimmy: (Bland's) Pitts., Pa., cc
Breeze, Lou: (French Casino) NYC, cc
Bretton, Claude: (Lemonade Club) Portland, Ore., cc

Britton, Mill & Frank: (CRA) NYC
Bromberg, Chet: (MacFadden-Deauville) Miami, Fla.
Bran, Willie: (Savoy) NYC, h
Bryden, Betty: (Eastern Star Cafe) Detroit, r
Buckley, Yasha: (International Cafe) NYC, cc
Burkard, Johnny: (Casa Madrid) Louisville, Ky., cc

Burke, Martha: (Metropole) Toronto, Can., h
Burke, Edward: (His Francis Drake) San Francisco, Cal., h
Bussard, Norman: (New Howard) Baltimore, Md., h
Buss, Henry: (Chet) Chicago, cc
Bussell, Frank: (Roof Garden) Hanlan's Point, Ont., Can., h
Butane, Herb: (Guyon's Paradise) Chicago, b

Cadogan, Emilio: (Ches Inn) Buffalo, N. Y., cc
Cain, Leon: (White City) Portland, Ore., cc
Callaway, Cab: (Cotton Club) NYC, cc
Candella, Harry: (Arrowhead Inn) Cincinnati, O., cc
Canham, Russ: (Kansas City Club) K. C., Mo., cc
Carone, Freddy: (Pioneer Palace) Cleveland Exposition, cc
Carson, Bill: (Modernistic) Milwaukee, Wis., h
Carson, Don: (Marlborough) Chicago, Can., h
Carter, Harry: (New Howard) Baltimore, Md., h
Cass, Loma: (On tour—BOK) NYC
Cassell, Al: (R. S. Florida) Miami, Fla.
Chandler, Ben: (CRA) NYC
Chester, Steve: (Roseland) Winnipeg, Man., Can., h

Childs, Baggie: (CRA) Cleveland, O.
Christian, Tommy: (BOK) NYC
Clark, Claude: (Roadside) Miami Beach, Fla., r
Clark, Jerry: (American Legion) Miami, b
Clark, Louie: (Grand Terrace) Detroit, b
Clay, Ben: (Inverness) Portland, Ore., cc
Clem, Bob: (Willow) Pitts., Pa.
Clegg, Alan: (Florence Inn) Carlo, N. Y., cc
Coburn, Jolly: (Claremont Casino) Riverside Drive, N. Y., cc
Coffey, Cornelius: (Rainbow Grill) NYC, cc
Coffey, Ted: (Imperial) Auburn, N. Y., r
Cohn, Einker: (Annex Cafe) Chicago, cc
Collet, Ed: (Joe of Clubs) Johnston, Pa., cc
Columbia: (Cafe Angles) London, Eng., r
Coss, Irving: (Arrowhead Inn) Westchester, NY, cc
Connolly, William: (R.S. Bear Mountain) NYC, cc

Conrad, Joe: (Winona Gardens) Chicago, cc
Conrad, Judy: (Tower) K. C., Mo., h
Conway, Nat: (Sam's Supper Club) Balto, Md., r
Cogan, Jackie: (CRA) NYC
Cooper, Frankie: (Toy's Oriental) Milwaukee, r
Cooper, George: (LaSalle) Bradford, Pa., cc
Costello, Charles: (French Casino) NYC, cc
Courtney, Del: (Chase) St. Louis, Mo., h
Cress, Michael: (Onondaga) Syracuse, N. Y., h
Crist, Bob: (Marlborough) Balto, Md., h
Criss, Francis: (Station WSM) Nashville, Tenn.
Crockett, Jack: (Lucky Eleven) Baltimore, Md., cc
Crosby, Bob: (On tour—BOK) NYC
Cust, Boris: (National Havana, Cuba, h
Cust, Xavier: (Waldorf-Astoria) NYC, h
Cullinan, Billy: (Georgie Lake) Cleveland, O., b
Cummins, Bernice: (Biltmore) NYC, cc

Dalley, Frank: (Pennsylvania) NYC, h
Dale, Jimmy: (Lakerview) Lake Champlain, Qns., Can., h
Davy, Arthur: (Villapigue's) Sheepshead Bay, L. I., r
Davidson, Trump: (Club Esquire) Toronto, Ont., Can., cc
Davis, Johnny: (Miami Club) Milwaukee, Wis., h
Davis, Phil: (Station WLV) Cincinnati, O.
Decker, Jack: (New Broadway) Balto, Md., h
DeCourcy, Joe: (Jasper Pk. Lodge) Edmont, Alb., Can., cc
DeLama, Cy: (Caronde) St. Louis, Mo., h
DeLamar's Franciscans: (Ponteale) Omaha, Neb., cc

DePaul, Hugo: (Hollenden) Cleveland, h
Deutsch, Henry: (Rainbow Room) NYC, cc
Diamond, Lew: (CRA) Chicago
Diets, Ben: (Arcadia) Detroit, b
Diffrance, Russell: (Mayflower Grill) Danbury, Conn., h
Dikala, Hugh: (Mayflower Club) Reading, Pa., cc
Dismal, Jess: (Billy Rose's) Ft. Worth, Tex., cc
Dixon, Victor: (Gloria Palace) NYC, cc
Dodds, Don: (Paw Paw Lake) Michigan, h
Dolan, Max: (Herald) Portland, Ore., h
Donahue, Al: (Boscawell) New Orleans, La., h
Dore, Fran: (Smith's Place) Brewster, N. Y., r
Dorsey, Jimmy: (Palace) Cleveland, O., b
Dorsey, Tommy: (Coney Island) NYC, cc
Downing, Jimmy: (R. S. President) St. Louis, Mo.
Duns, Eddie: (Park Avenue Club) Portland, Ore., cc

Eddy, Ted: (Fulton's) Coney Island, N. Y., r
Ellington, Duke: (CRA) NYC
Elliot, Byron: (Kennwood Pk.) Pitts., Pa., b
Ellis, George: (BKO) Hollywood
Erwin, Gene: (Riverview) Syracuse, N. Y., h

Fairgan, Jack: (Palais Royale) Toronto, Can., b
Felton, Happy: (Wm. Penn) Pitts., Pa., h
Ferdinando, Felix: (CRA) NYC
Ferdinand, Don: (Oriental Gardens) Chicago, cc
Fitzgerald, John: (Palais Royale) Cuba Lake, N.Y., cc
Flinn, Emil: (On Henry) Chicago, b
Flood, Basil: (International Cafe) NYC, cc
Foster, Hank: (The Chale) Detroit, cc
Four Californians: (Palmer House) Chicago, b
Four Requirers: (Lacrosse Tavern) Tacoma, Wash., cc
Four Casino Borge: (French Casino) NYC, cc
Fray, Jacques: (St. Regis) NYC, h
Fremont, Jay: (Paradise) NYC, r
Friml, Rudolph, Jr.: (CRA) NYC
Frico, Sammy: (16 Club) Chicago, cc
Funk, Larry: (Casino) Walled Lake, Mich., b

Garrin, Val: (On tour)
Gasparro, Frankie: (Melrose Riding Acad.) Melrose Park, Pa.
Gates, Marnie: (Royal Palm) Miami, Can., cc
Gentle, Frankie: (Hollywood) Toronto, Ont., Can., cc
Gilbe, Ross: (Everglades) Miami, h
Gill, Emerson: (On tour)
Gillon, Eddie: (Belmont Pk.) Montreal, Can., b
Glas, Billy: (Eck's) Baltimore, cc
Gossett, Lou: (White Lake, N. C.) b
Golden, Herb: (Eck's) Baltimore, cc
Goodman, Benny: (Pennsylvania) NYC, h
Gordon, Stubby: (Exposition) Cleveland
Gourley, Ross: (Clear Lake, Man., Can.)
Graffier, Frenchy: (Lake Okoboji, Iowa) h
Grayson, Bob: (Cavalier's Mansion) Youngstown, O., cc
Green, Harold: (Royal Alexander) Winnipeg, Can., h
Greuter, Al: (Bigelow) Tacoma, Wash., cc
Grier, Jimmy: (Biltmore) Los Angeles, h
Grill, Joaquin: (Fairmont) San Francisco, h
Grofe, Perde: (CRA) NYC
Guns, Joe: (On tour)
Guslin, Dave: (St. Charles) Winnipeg, Can., h

Hall, George: (Taft) NYC, h
Hall, Jimmy: (Agnus' Club Era) Chicago, cc
Hallett, Mal: (BOK) NYC
Halmy, Feri: (Holsum Cafeteria) Miami, r
Halstead, Henry: (CRA) Dallas, Tex.
Hamilton, Mel: (Crystal Lake, Can., b
Hamilton, George: (Beverly-Wilshire) Los Angeles, h
Hamilton, Herb: (Broadway Inn) Portland, Ore., cc

Hanson, Earl: (Station WIOD) Miami
Harger, Earl: (Eastwood) Detroit, b
Hart, Leslie: (On tour)
Hanson, Joe: (Continental Arms) Baltimore, cc
Hawkins, Bennie: (Station WIOD) Miami
Hawkins, Jesse: (New Penn Club) Library, Pa.
Haynes, Joe: (CRA) NYC
Hayton, Leanne: (BOK) NYC
Hickel, Fred: (Maple Casino) Cleveland, O., cc
Henderson, Fletcher: (CRA) Chicago
Henderson, Horace: (Swinging) Chicago, cc
Henderson, Will: (Fountain Club) Detroit, cc
Herman, Woody: (Normandie) Boston, Mass., b
Hessberger, George: (Old Heidelberg) Chicago, r
Hill, Earl: (The Cave) Winnipeg, Can., cc
Hill, Teddy: (Cafe des Ambassadeurs) Paris, Fr., cc

Hines, Earl: (CRA) NYC
Hite, Claude: (BOK) NYC
Hogland, Everett: (Janison Beach) Portland, Ore., cc
Hogan, Earl: (Bon Air) Wheeling, Ill., cc
Hogan, Bill: (BOK) Hollywood
Hogan, Twest: (CRA) Chicago
Hopkins, Claude: (BOK) NYC
Hudson, Delano: (CRA) Arlington, N.Y.
Hughes, Irwin: (K-9 Club) Baltimore, cc
Hume, Chuck: (Columbia Grill) Vancouver, Wash., cc
Huntley, Lloyd: (Mount Royal) Montreal, Can., h
Hurrell, Jimmy: (Casa Marina) Jacksonville, Fla., cc

Hutton, Ina Ray: (CRA) NYC
Hyatt, Jack: (Oasis) Baltimore, cc
Iona, Andy: (Lexington) NYC, h
Iache, Rolly: (Medford) Shorewood, Wis., h
Isham, Ben: (Boys' Tacoma, Wash., b
Jackson, Harry: (CRA) Hollywood
Jacobson, Stan: (Schroeder) Milwaukee, h
James, Donnelly: (Denver) Denver, Colo., t
Janis, Freddie: (Parody) Chicago, cc
Jenkins, Gordon: (BOK) Hollywood
Johnson, Curly: (Borich's Glen) Elmira, N. Y., cc
Johnson, Jerry: (CRA) Chicago
Jones, Johnny: (Gazety Inn) Baltimore, cc
Jurgens, Dick: (Peabody) Memphis, Tenn., h

Karin, Benny: (Nolan's) Baltimore, cc
Katz, Mickey: (CRA) Hollywood
Kavanaugh, George: (Sak's Cafe) Detroit, cc
Kay, Eddie: (CRA) NYC
Kay, Herbie: (Casino) Catalina Island, Cal.
Kaye, Sammie: (Bill Green's) Pittsburgh, cc
Keating, Ray: (Mickey's) Tuckahoe, N. Y., r
Kemp, Mart: (Royal York) Toronto, Can., h
Kilian, Rudy: (Gwyn Oak) Baltimore, b
King's Jesters: (LaSalle) Chicago, h
Kirby, John: (CRA) NYC, cc
Kirk, Andy: (Grand Terrace) Chicago, cc
Kneubuehler, Allen: (Station WIOD) Miami
Krevis, Bernice: (Valley Inn) Baltimore, cc
Kreg, Bill: (Station WIOD) Miami
Kula, Louis: (Fairland Park) K. C., Mo., b
Kula, Paul: (Fig & Seal) Miami, r

Laine, Ray: (On tour)
Lalor, Irving: (Auditorium) Montreal, Can., h
Lalor, Alex: (Chue Maurice) Montreal, Can., cc
Lake, Sol: (606 Club) Chicago, cc
La Marr, Ayres: (Southern Mansion) K. C., Mo., cc
Lamb, Drexel: (Parkersburg, W. Va.)
LaMonaca, Caesar: (Bayfront Park) Miami, Fla., h
Lander, Manny: (Cleveland) Cleveland, O., h
Lane, Eddie: (Shelton) NYC, h
Lapp, Horace: (Banff Springs) Alberta, Can., h
Latter, Walter: (Gazety) Baltimore, t
LeBaron, Eddie: (Rainbow Room) NYC, cc
Lewitich, Jolly: (Lumina) Wrightsville, N. C., b
Lewis, Harry: (CRA) Hollywood, N.Y., cc

(Modulate to page 39)

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An Artist On Many Instruments



Loma Worth

Chicago, Ill.—Mrs. Leo Cooper to you!

A musician of the first water is Miss Loma Worth and proves her ability by playing 10 different musical instruments. When we say play we mean just that for this charming personality is an artist on all of them.

Besides being an accomplished violinist (a student of Hour) she does a neat job on piano accordion, saxophone, clarinet, trumpet, trombone, xylophone, banjo, flute and clarinet. Not only that, she is an accomplished aviatrix having 60 solo hours in the air.

Miss Worth has traveled the world over besides playing the RKO circuit for three years doing a single.

June first of this year she became Mrs. Leo Cooper but will soon be leaving Chicago to continue with her act in vaudeville. (Leo confided that he expects to give up his membership in the LOGH.)

HOT
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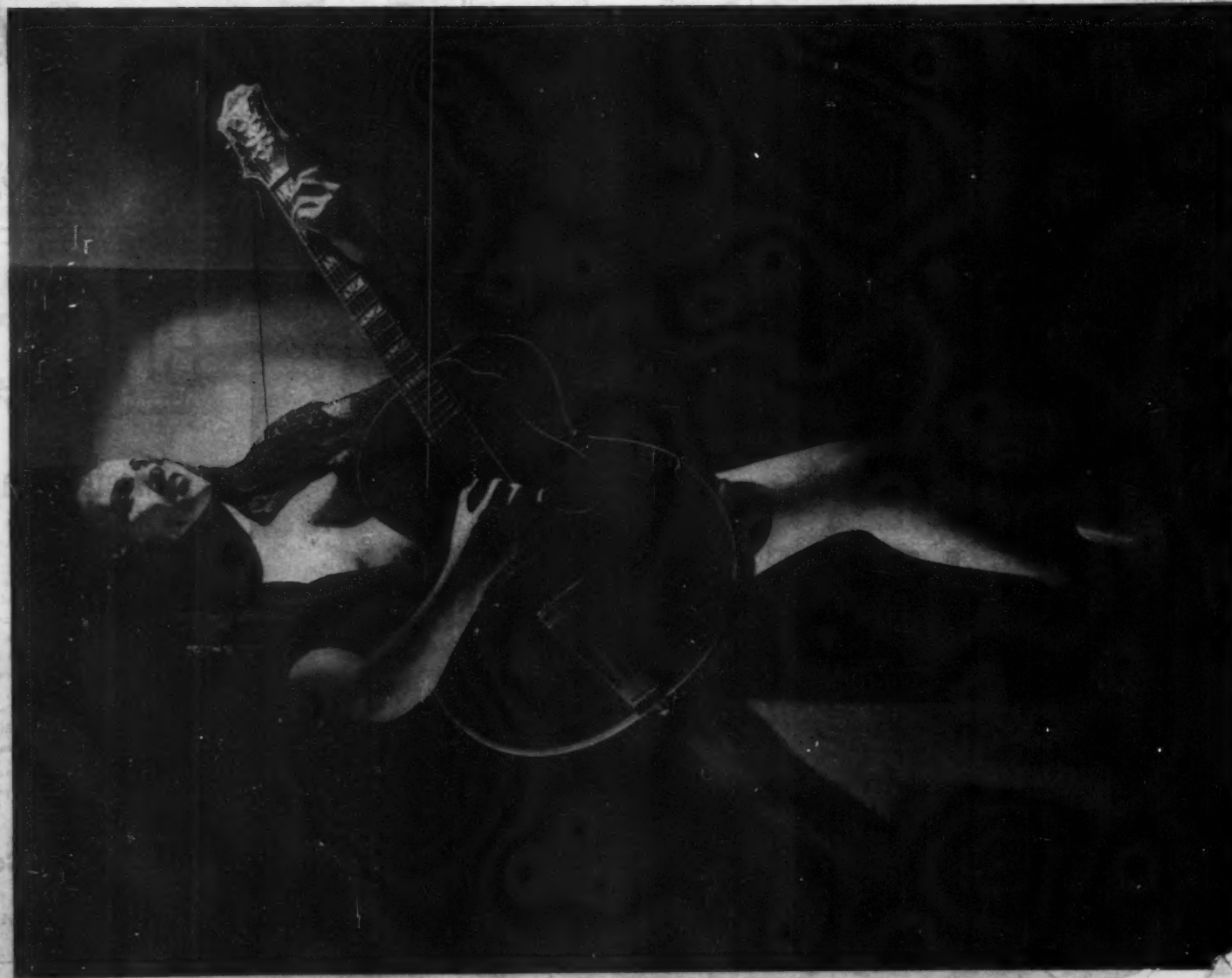
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"Mouths" Ray, or Margaret Reed (her real name), Swing-singin' Mama from Butte, Montana, caught yawning as she leaves Hollywood. She is to be W. C. Fields' daughter in her next picture, Big Broadcast of 1938.

Latest fad for promoting interest in musical instruments is the hiring of first-class scenery for backdrops. Biggest liability here is the background gets all the attention. Some piccos or nfe manufacturer ought to get hold of this idea.

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